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MOVING PICTURE AGE

REEL AND SLIDE MAGAZINE

EDUCATIONAL INDUSTRIAL

VOL. II NOVEMBER, 1919 No. 11

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NOV
National Museum

What it means when your pictures are *Paramount*

IT means that everybody knows that you have booked the best.

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NEW YORK

485 Fifth Avenue New York City

IN THIS NUMBER

Tragedy of Acadie Finds Place on the Screen
By E. J. Clary

Portable Projector Booths in Church and School
By A. D. V. Storey, Secy. Amer. Educational M. P. Association

Farm Machinery in Motion Pictures
By John P. Brand

Gaining Public Confidence by Way of the Screen
By Edwin L. Barker, Secy. Ad-Photoscope Co.

Breakers Ahead in Present Pedagogic Methods
By B. A. Aughinbaugh, Principal Mingo, Ohio, High School

The Art of Coloring the Advertising Slide
By Jonas Howard

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

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The BRAY Studios originated and developed the animated cartoon and the animated technical drawing. They control the basic patents on these and other devices essential to appropriate rendering of many industrial subjects.

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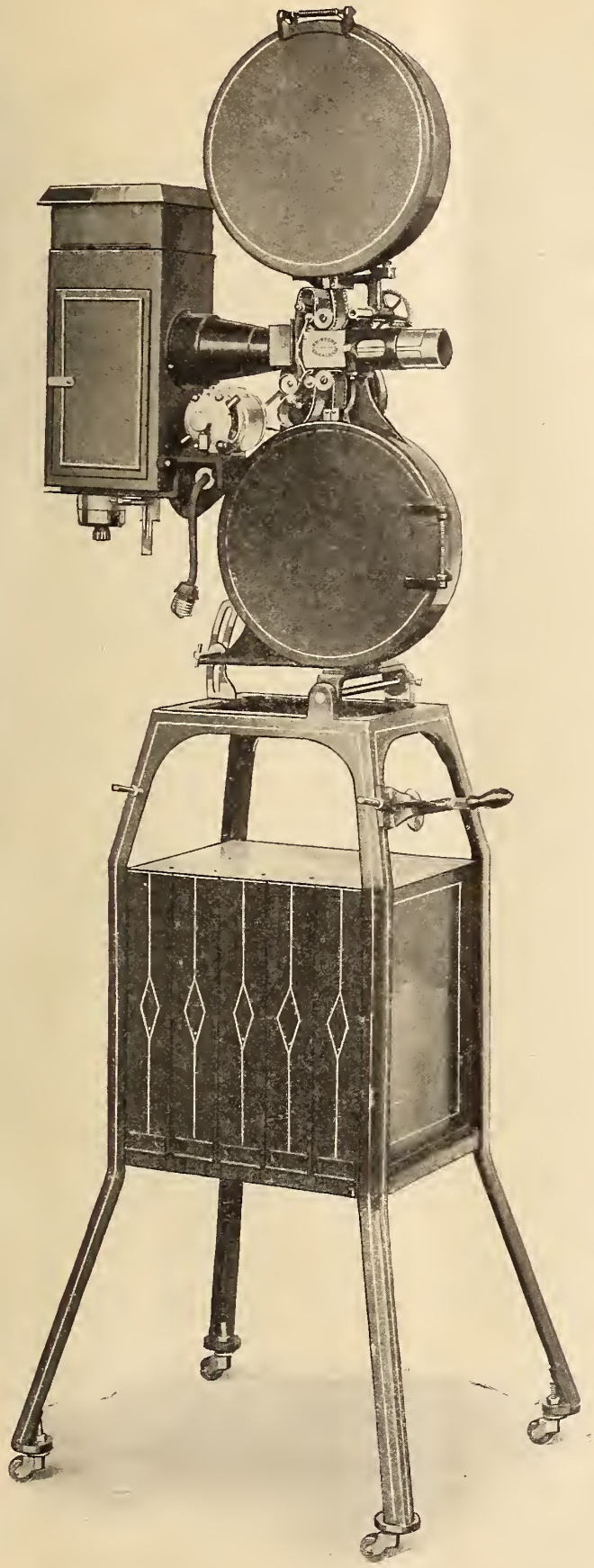

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CONTRIBUTING EDITORS

EDUCATIONAL

FREDERICK STARR,
Professor of Anthropology,
University of Chicago.

WILLIAM H. DUDLEY,
Chief of the Bureau of Visual Instruction,
University of Wisconsin.

CHARLES ROACH,
Visual Instruction Service,
Iowa State College of Agriculture and Mechanic Arts,
Ames, Ia.

CHARLES F. HERM
American Museum of Natural History.

B. A. AUGHINBAUGH,
Principal of the Mingo School District,
Mingo, O.

INDUSTRIAL

A. B. JEWETT,
Director of the Photographic Department,
Ford Motor Company, Detroit, Mich.

JACK W. SPEARE,
Todd Protectograph Company,
Rochester, N. Y.

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Subscribers please notice that change of address must REACH US by the 18th of the month preceding date of issue.

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LYNE S. METCALFE, General Manager

Eastern Office:
Room 308, 51 East 42nd St., New York
Phone Vanderbilt 5462

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Dramatization
of the lives of

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by
Lyman I. Henry

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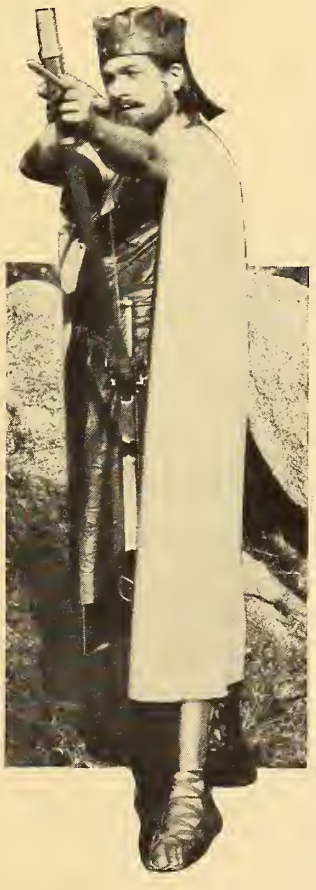


UNITED PROJECTOR AND FILM CO.
TRADE MARK

General Offices, Buffalo, N. Y.
SOLE DISTRIBUTORS

THE CHOS

INSPIRING DEEDS OF A ROMANTIC COURTSHIP

N PRINCE

ENDSHIP
AVERY
ORY of LOVE
MARRIAGE

The Chosen Prince

Samuel, the last of the judges ruling over Israel, had anointed Saul, the herdsman, to become the first king. When Saul first assembled the Israelites for battle they were armed with sharpened goads and sickles and only Saul and Jonathan had swords and armor. Saul led to victory and soon became so vain that he refused to follow Samuel's advice.

Samuel had commanded Saul to destroy the Amalekites and to take no spoil, but he brought back herds, flocks, plunder, and even Agag, King of the Amalekites. While Saul was waiting at Gilgal, Samuel appeared and upbraided him for his disobedience. The old prophet, in an excess of indignation, seized a sword and hewed Agag to pieces and left Saul with the warning that his kingdom would be taken from him and given to another. At this point begins the photodrama.

Samuel receives a revelation to go to Bethlehem and there find one fit to become great in Israel. He takes with him a heifer for sacrifice and appears before Jesse in Bethlehem. Six of Jesse's sons are presented and Samuel is about to select Eliab the eldest when a warning comes to Samuel, and on his demand Jesse signals for David who is with his sheep.

While David is telling his father and brothers about his fight with a lion, Samuel listens and decides to anoint David, but David does not understand that he is anointed to become King. Doeg, the Edomite, of alien race, sees the anointing and later uses the fact to inflame Saul's jealousy.

The fields of Boaz, the oriental life, and the always beautiful scene of Ruth and Naomi are strikingly presented.

Saul orders his army in battle array to meet the Philistines coming in great hordes over the hills. The Philistines put forth their champion, Goliath, to fight a duel, the result of which shall determine which side shall be victor. Saul trembles and will not let Jonathan fight the giant. David, bringing provisions, finds his brothers in fear of the giant and, against their counsel, offers to fight him.

Goliath, in contempt of David's size, throws back the visor of his helmet so that the stone thrown by David reaches its mark.

David's slaying of the giant encourages the Israelites and arouses the admiration of Jonathan, so that the foundation of an everlasting friendship is there laid. Jonathan proposes and they take a sacred covenant of blood brotherhood before the prophet, Samuel. **Into this scene is condensed the history of a significant, ancient custom from which many modern fraternal ideas have been developed.**

David returns to his flocks; Saul's malady grows rapidly worse. Jonathan persuades Saul after one of his paroxysms to send for David to expel the evil spirits by his music.

David in Saul's court quickly gains favor and excites jealousy. In this scene, and in many others of widely different situations, the Twenty-third Psalm is developed, and the theme of Browning's poem, Saul, is visualized.

The people rejoicing over David's victories arouses Saul's jealousy, and Doeg plots with Saul to send him against the Philistines so that he will be slain.

The picture rapidly sketches in thrilling scenes, the home life of Saul's daughters, David's courtship and marriage, his advancement, Saul's jealous rage, Doeg's plotting, David's escape, Jonathan's fidelity, and Saul's pursuit of David through the valleys and mountains for ten years. The Judean hills, clothed with cedar and spreading oak as in David's time, are reproduced in the beauty that inspired the psalmist to lift his eyes to the hills whence came his help.

At the end of ten years David has an opportunity to slay Saul, but he remembers his vow with Jonathan, and makes his escape to Ziklag in the land of the Philistines.

Saul in his rage causes the priests of Nob to be slain, attempts to kill his own son, and yet there are moments when his weakness enlists sympathy. David, in exile, lives the simple life of poet and singer. In Saul's last battle on the plains of Esdraelon the Philistine chariots ride down the Israelites; Jonathan is slain; and Saul, coming upon the dead body of Jonathan, falls by his own sword. A thrilling chariot pursuit occurs when the Amalekite flees with tidings to David closely pressed by the warrior Jashobeam.

David in Ziklag weeps over the news of the death of Jonathan, and refuses the crown given him by the Amalekite who stole it from Saul's body.

David returns to Hebron amid great rejoicing, is reunited to Michal, and the prophet Gad places Saul's crown upon him as king in Judah. The crippled son of Jonathan is adopted by David. In excess of joy, David chants the last verse of the twenty-third psalm.

The photodrama having taken its living characters through love and intrigue, ambition and fidelity—in closing, enjoins universal brotherhood and fidelity to friendship.

The simplicity of the times gives value to the story; the ruggedness of these primitive characters emphasizes their fine sentiments.

The CHOSEN PRINCE is a completed story in itself. If you wish to read the history on which it is founded, see, I Samuel; Chapters 16 to 22 inclusive, Chapter 24, and Verse 4 of Chapter 31.

CAST

David, the chosen prince	**Edward Alexander**
Jonathan, son of Saul	Charles Perley
Saul, the first King of Israel	Noah Beery, Jr.
Michal, Saul's younger daughter	Verna Felton
Merab, Saul's elder daughter	Eva Lewis
Jesse, David's father	Harry Holden
Nazbat, David's mother	Clara Allen
Samuel, the last of the Judges	Wm. V. Mong
Joab, David's nephew	Harry Shields
Doeg, the Edomite, Saul's herdsman	Hubert Whitehead
Adriel, in love with Merab	Geo. Gebhardt
Abner, Saul's General	J. V. Whitehead

Jesse's seven sons, Gad, the prophet at Hebron, Ahimeleeh and priests in temple, Charioteers, Hebrew and Philistine soldiers and eitizens.

The United Projector & Film Co., General Offices, Buffalo, N. Y., furnishes window cards, heralds and tickets, and sends an operator with film, screen and machines.

The Chosen Prince is in eight reels of Safety Standard Non-inflammable film, a two-hour program for your church. Write for further particulars.

FILM FIRE AND EXPLOSION

Wrecked This Building and Killed Ten People

Are You Subjecting the Lives and Property Under Your Care to This Hazard?

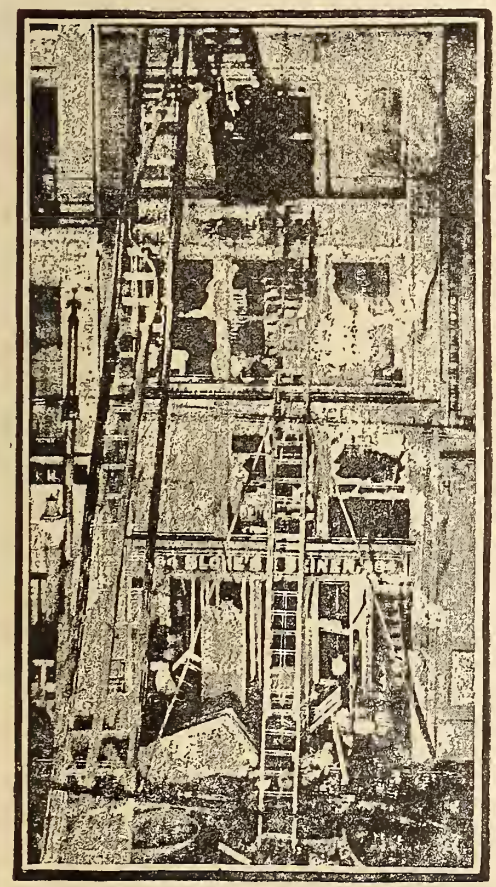
YOU must use motion pictures in your School, Church and Institutional work, but as theatre film is so highly inflammable and explosive, practically every state in the Union forbids its use unless the machine is enclosed in an approved fireproof booth, **large enough to contain both machine and operator.** It is therefore unwise to assume that anything but an approved fireproof booth offers the protection legally and morally required, whether the machine be portable or professional, if theater standard film will run thereon.

Patrons of your motion pictures are entitled to the same protection the theatre offers, but very few churches or schools are so arranged that unsightly booths can be conveniently used; therefore the portable machine is the most practical, but safety must not be overlooked.

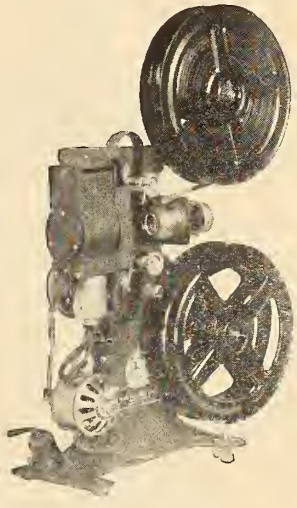
If you use the **Victor Safety Cinema** and **Safety Standard Film,** you insure protection; besides you eliminate the expense of a booth, because both machine and film bear the approval labels of the National Board of Fire Underwriters **for use without fireproof booth.**

Our library contains so complete a collection of films that we have been for several years furnishing regular weekly service to thousands of customers, therefore, can you conscientiously disregard the legal and moral obligation to protect life and property?

Send for our catálogs and let's get acquainted.



Film explosion blows two bodies through window, wrecks building and breaks glass for squares. Property loss estimated at $1,000,000. —*From Newspaper Report.*



Victor Safety Cinema

Weight 20 Pounds

Film runs in a straight line in the open in plain view of the operator at all times, and the machine bears the following label:

UNDERWRITERS' LABORATORIES
INSPECTED
MINIATURE MOTION PICTURE MACHINE
FOR USE ONLY WITH SLOW BURNING FILM
ENCLOSING BOOTH NOT REQUIRED.

No machine without this label can be safely operated except in an approved fireproof booth.

UNITED PROJECTOR AND FILM CO.

TRADE MARK

General Offices: 69 W. Mohawk St.

BUFFALO, N. Y.

If you are a "doubting Thomas," here is proof the MOTIOGRAPH is the school's favorite Projector.

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JOHN R. KIRK, PRESIDENT
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DIVISION OF RURAL EDUCATION
MARK BURROWS
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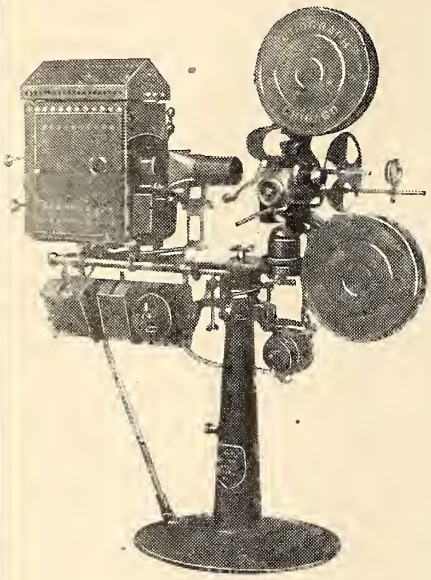

No. 1002-D Motor Driven Equipment Complete $410.00

October 8-1919.

Enterprise Optical Mfg. Co.,
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Gentlemen:

This school was one of the first to recognize the value of motion pictures in educational work. In 1912 we purchased one of your No. 1 Motiographs. It has been in constant use ever since. Recently we felt the need of another machine and so a few months ago purchased your DE LUXE MOTIOGRAPH for use in our large auditorium. It is equipped with a motor and all of the latest devices. Before purchasing it we examined all the machines on the market, but concluded that none of them had as many advantages as your new machine. We have been delighted with its performances. It seems to us to do everything a good picture machine should.

Yours truly,
MARK BURROWS.
(Signed)

In selecting a MOTIOGRAPH, you are assured of ***simplicity*** and ***ease*** of operation. These particular features have made the MOTIOGRAPH the

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All standard size films can be used on the Motiograph.
(WRITE FOR LITERATURE)

ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph St., Chicago, Ill.

SERVICE to the Clergyman and Social Worker who would use Motion Pictures to enforce personal appeal by the attraction and effect of selected and balanced Motion Picture Programs.

FIRST, the church can and should use the motion picture to teach great moral and religious truth and answer the universal demand for wholesome recreation.

SECOND, through the complete, carefully organized film service of the Community Motion Picture Bureau, the church can bring its neighborhood within its walls and influence, for spiritual culture and for community service.

These two facts, the Secretarial Council of the Social Service Commission of the Federal Council of Churches of Christ in America commends to your careful attention.

Make the church the community center, offering recreation to the returning soldiers and sailors and their friends. Let the church develop substitutes for the saloon. Use motion pictures to these ends.

So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life.

Shall the church leave to commercial interests this most gripping invention of the twentieth century or command for its own ends this fascinating and illuminating educational force?

The service furnished by the Bureau has made the motion picture an ally, not an enemy, of progress in religious work. Instead of waging warfare upon the questionable "movies," the churches in their own buildings have substituted a better, more intelligent, more uplifting—yes, and more genuinely interesting—presentation of films.

The Community Motion Picture Bureau offers two kinds of service to the Church:

For the Church

I. The Bureau offers a distinctly religious program for Sunday to illustrate definite religious ethical and social truths, Biblical subjects, wholesome dramas that show God at work in the world, missionary activity and needs in this and other lands, propaganda for social justice.

The Bureau has furnished hundreds of Sunday programs of motion pictures in its work with the American Armies in cantonments, on the seas and overseas, and the Armies of the Allies. Programs thus provided, together with the reactions thereon of hundreds of Christian workers and many thousands of soldiers, are now placed at the disposal of the churches and Christian associations.

In many churches the Bureau's service has come to be recognized as much a part of the church's service as the anthem. In the motion picture the church has command of a force through which moral and religious truth will be made a compelling power in the lives of men and women in every grade of society.

The sympathetic picturing of God at work in the world, whether that work is illustrated in Biblical narrative or by a story of the modern cross of social injustice, fires the spirit of the young and creates new moral enthusiasm. To the boy or girl in the Sunday school, religion in action becomes a vital thing when depicted upon the screen.

For the Community

II. The Bureau offers a recreational program for week days.

These programs put the church into its traditional and rightful place as the community center. The Bureau's films enable the church to give the people—young and old—the uplifting recreation that they demand, and rightfully demand. These film presentations have plenty of wholesome fun, as well as strong ethical drama and real education in a form that grips.

Will your church take the lead in the recreation of the neighborhood?

Subscribers to the film service of the Community Motion Picture Bureau answer an emphatic "Yes!"

Send to the Bureau for information of its industrial, school, women's club, children's hour and other services.

The Bureau has rendered distinct service to education. It refers by permission to Philander P. Claxton, Commissioner of Education of the United States, Washington, D. C.

If you want to know what the Bureau can do for community service through an alliance with women's clubs, write to Helen Varick Boswell, General Federation of Women's Clubs, 521 West 111th street, New York City.

If you are curious to know how the Bureau can serve Chautauquas, write to Arthur Eugene Bestor, President of Chautauqua Institution, Chautauqua, New York

You have enough to do in organizing the local part of the enterprise without being forced to hunt for suitable films to compile and arrange a series of motion picture programs. The Community Motion Picture Bureau is definitely organized to do this work—religious, social, industrial and recreational. It knows the film resources of the world. WRITE, therefore, stating your needs, purposes, the nature of your audiences and special subjects you wish to emphasize.

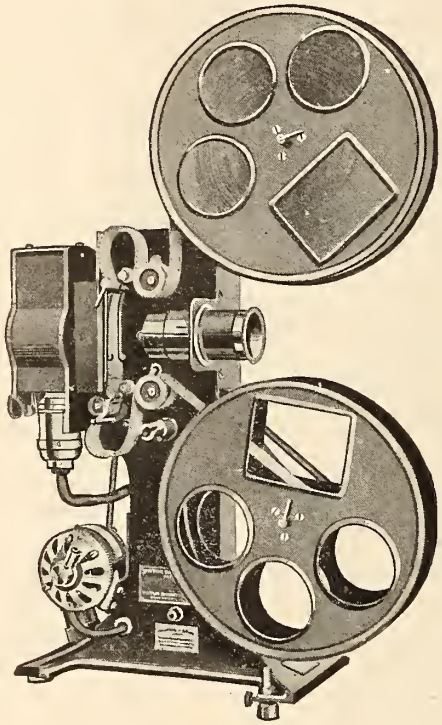
Community Motion Picture Bureau

Home Office, 46 West 24th Street, New York

Paris **London** **Bologna** **Vladivostok**

The First Professional Projector

To Meet All Requirements of the Motion Picture Outside the Theatre



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The Machine That Sets the Measure for Competitive Products

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Weighs 22 pounds.

Connects immediately to any incandescent socket.

Projects perfect 12-foot picture at any distance up to one hundred feet.

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Approved by the National Board of Fire Underwriters for use without fireproof booth.

A picture for which you need never apologize—professional in every way

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Davenport, Iowa

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BUFFALO, N. Y.

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TORONTO, ONT.

MOTION PICTURES FOR THE CHURCH

School, Community Centre and Institutions Exclusively

Regular Service of Unit Programs.

We provide a complete entertainment of clean dramatic, comedy and educational pictures one **OR MORE** days each week

Each program selected and edited by a Special Review or Editorial Board, positively guaranteeing each reel as suitable and proper for Church presentation.

Advise machine you have?

Name of operator?

Day of week or days you will present pictures?

Price you pay daily for film rental?

Will you make contract for at least one day each week, for 10, 20, 30, 40 or 52 weeks?

If You Have No Projection Machine Advise.

If you will purchase a machine, for cash?

Will you purchase a machine, if payments can be arranged over a period of several months?

Would you prefer to rent a machine?

Advise length of room in which you desire to show pictures?

Advise height of ceiling?

Advise dimensions of wall space available for screen?

Have you electric current?

The Church Can Conduct a Motion Picture Entertainment, one or **More** nights each week. for adults and children—an "Entire Family Entertainment."

It can legitimately and conservatively, and in a dignified manner, advertise to attract people of other religious faith and to attract people who are not regular churchgoers.

It can also conduct a Special Children's Entertainment, one afternoon or evening each week—one afternoon or evening each week is specified, for if every church selected Friday evening or Saturday afternoon only, it would be impossible to provide proper pictures but

A Special Children's Performance could be held any afternoon, or several afternoons each week, from 4 o'clock, after school closes, until 6 o'clock, enabling the children to be home for dinner or supper, and do their home work in the evening more thoroughly after seeing the pictures than rushing through them in order to go to a picture entertainment.

Such Special Presentations for Children can obtain the support and cooperation of the Board of Education and private schools, Mothers Clubs and Parents and Teachers Associations, Boy Scouts of America, Junior Red Cross and other juvenile organizations and the local branches of the National Committee for Better Films and the Better Photoplay League of America and other important organizations.

The Sunday School can have a specially selected motion picture program supplementing the regular printed and oral lessons.

The Church can use the Special Sunday School films, or a Special Church Program for one or all of its services on Sunday.

Thus a Church Having Its Own Motion Picture Machine Can Conduct

An evening's entertainment for the entire family, of specially selected clean, moral, dramatic, comedy and educational pictures One or **MORE** evenings each week.

Can also have One or **MORE** exclusive Children's performances each week.

Special motion pictures for its Sunday School scholars.

Special motion pictures for a "popular" religious service on Sundays.

For the pictures during the week-days an admission can be charged or a collection taken up to meet expenses.

Regular Service for Any or All of The Above Named Entertainments with advice and suggestions to advertise them, will be provided by

SCREEN ENTERTAINMENT DISTRIBUTORS, Inc.

JOHN McALEER, President

67 West 90th Street, New York, N. Y.

ALL OUR PICTURES APPROVED BY AMERICAN EDUCATIONAL MOTION PICTURE ASSOCIATION AND CHURCH AUTHORITIES.

EDITORIALS

Choosing Your Films

SO many inquiries have lately come from readers as to where films properly edited for church, community or juvenile showing can be obtained that attention is here directed to the "Films and Where to Get Them" department of MOVING PICTURE AGE. All the films there listed have been passed upon by the National Juvenile Motion Picture League of New York and offer a wide variety of subjects from which to choose. It will be noted that nearly all producers are represented, no other guide in selection having been followed than that of making our readers acquainted with the clean, wholesome, interesting and instructive in the various offerings. Where cuts may be necessary to make a reel entirely acceptable they are indicated in the remarks, so that the danger of spoiling an otherwise perfectly good screen showing by a few injudiciously filmed scenes is guarded against as far as possible.

* * *

A Motion Picture Prophet Honored

HONOR comes to prophets only after they are dead. Isaiah, greatest of ancient seers, was bodily sawn into seven or nine pieces because he persisted in thinking out things. Modern critics have even done the same thing to his recorded visions of the Jewish national future. But his predictions were verified by events and his honor has been great for many centuries. The modern world doesn't exactly saw up its prophets, but uses the deadly weapons of ridicule or scorn to prove their predictions of no value. After their deaths, and when their dreams have been translated into workday facts, belated honor comes to their names.

John Bunny, bless his cheery memory, was a motion picture comedian. Just that. What did he know about the future of the film industry in education? Why should he presume to usurp the province of educators and film producers and say what was going to happen there? He didn't get much of a hearing, even with editors, who see everything that is going to happen in every man's business and hasten to tell the world about it. John Bunny is dead, and one of these same editors pays to the warm-hearted, big-souled comedian and thinker a tribute so just that we quote it entire from the editorial columns of the New York Morning Telegraph:

Some years ago when the comedian, John Bunny, a pioneer in silver sheet comedy, was at the height of his successful screen career, he rather surprised the reading public and amused many of them, too, by the unqualified statement that, although he might not live to see the results, he firmly believed that some day the screen would be the universal medium of education. That children of all nations would learn geography, history, science, biology, sociology and other academic subjects as well as the humbler essentials, readin', writin' and arithmetic, from motion pictures and instruction attractively recorded on celluloid in the motion picture camera.

Shortly after expressing this belief, Mr. Bunny passed on, but few who knew him will ever forget his dominating interest in his pet theory of the value of films and his confidence in their ultimate influence, so opposed to his own public part in the industry. And in view of recent developments and announcements in motion picture circles, one feels that if Mr. Bunny were living today he could wisely say, "I told you so."

His prophecies, ridiculed but a few short years ago, are destined to be realized in part, at least, in the new plans of the Universal Film Manufacturing Company, which has entered into an agreement with D. Appleton & Company, publishers of text-books, whereby all the histories, geographies and other more or less dryly printed books of knowledge prescribed in schools and colleges, to the distress of a host of students, will be put in attractive pictorial form, with actual locales as the back grounds of the subjects pictured. Children of today and tomorrow and even grown-ups who had little opportunity for text-book study in early years, will acquire knowledge via interesting and entertaining as well as enlightening motion pictures.

Nor is this the only development tending to prove that the broader and higher mission of the motion picture camera is rapidly being realized. Another announcement conveys the news that a company has just been organized to film the Bible, to put in pictorial form all the prophecies of the Old Testament and the promises of the New, to picture the parables, miracles and other marvels of the greatest book the world possesses.

When we realize the vast amount of good which these undertakings can and doubtless will accomplish, we are still inclined to believe that there is yet more truth than poetry in that old and much-abused phrase, "the motion picture industry is still in its infancy."

* * *

Censorship

WHENEVER the time arrives that one man's opinion is every man's opinion on anything, good or bad, the devil will have to go out of business. Just now nobody seems to be able to suit everybody with moving pictures, censored or uncensored. Complaints are occasionally heard from church and community users of films to the effect that some producers are deficient in their sense of ethical values. Some producers claim that they encounter in censorship everything from blind appreciation to blind prejudice. Both of them are half right. But there is no need to sit down and cry about it. The producer is, first of all, a business man. When he knows what is wanted he will produce it. If he doesn't he will not be very long in business. Plenty of good, wholesome films are made now, but to get better ones, suited to their audiences' demands, requires more than mere censoring of the bad by the users. If they once get back of the good ones with hearty good will the other kind will not be long in fading out.

* * *

The time is coming when motion pictures made for entertainment only will be of less importance to the world than those made for purposes of study and scientific instruction.

Film Showings and Music

AN opportunity for improvement that should not be neglected by church and community motion picture users lies in the careful and appropriate selection of music to accompany the scenes of every reel. There is no doubt that this particular feature of screen entertainment has been given thought by nearly everyone to the extent, at least, of providing music of some kind. But that it needs much more thought and very much more attention is demonstrated by the frequent criticisms made by members of audiences at church and community entertainments. What with the technical problems connected with amateur projection, the thousand other difficulties that beset the ones in charge of any gathering of people, and the comparative newness of the type of entertainment itself, it is small wonder that this detail has been so far, in most cases, hastily and carelessly arranged for.

The time has come, however, when music as a very important factor in the work must have its full share of consideration. Your music lover is as universal and as hard to reach and please as your devotee of the silver screen. And he is a sensitive soul—consciously so if his ear be educated, unconsciously if he does not happen to recognize the nuances of sound through being taught to name them. The educated one will probably make the most noise about it when the music does not fit the scene, but the other, though he will not know it, will fail to get its full value when it is marred by faulty musical setting. The right music at the right moment is as much a necessity as the right film for the right audience.

The problem is largely a psychological one and can be solved in but one way. Selection of the music should never be left to the musician's inspiration at the moment the picture is on the screen, as is done sometimes. Nor should it be left to the discretion of anyone without adequate knowledge of music to scan the scenario and select the proper scores to accompany it. Taste and good musical judgment are necessary to find the perfect blending of sight and sound that should leave the screen watcher almost unconscious of the fact that there had been music and yet lifted by it to emotional sympathy.

Everybody knows that the producers and theater users long ago turned this fact to their advantage. Costly pipe organs and well-paid orchestras are considered a matter-of-fact part of the equipment of every picture house. Many of the producers do not leave it to the taste or caprice of the commercial user or his musicians to select musical scores for their films. Highly paid experts make up a program from overture to postlude to accompany them and so prevent the strains of "Yankee Doodle" from breaking in on lovers parting, or "Auld Lang Syne" putting undue emphasis on the meeting of strangers. It is time all non-professional film users learned this lesson and put it into practical use.

* * *

Vitalizing Industry

WHATEVER pictures may have done, or are doing, for American industry, it is certain that they are vitalizing the mill, the shop, the store and the factory in the minds of people as yet but vaguely acquainted with their most interesting features in a manner most likely to do great good. There never has been any serious effort or adequate effort to interest the school child or the casual man in industry. Unless a boy went to work in a shoe store or shoe factory, he knew very little about shoes and their production in the ordinary course of events. Why? Because shoes could not be vitalized or made interesting by means of the illustrated article or the text-book. To wear shoes and benefit by them, the boy has never needed to know how they are made and where. But moving pictures have made shoes interesting to everybody. And this vitalization has not been confined to the shoe trade; it has been recognized by the American manufacturer and merchant generally. He has found that his otherwise commonplace and dull business holds a "story" which can be told only by pictures that move and which he never dreamed existed. His line takes on a new meaning, his factory makes an alluring "stage," his employees "actors" that stand for progress and enightenment and draw the attention of the world, his wife and his son and daughter to what he has always considered unworthy of their attention.

Now, all this raises the question, is it the picture of the factory that is interesting or is it what the picture shows? Will an average man go through a shoe factory with as much interest as he will sit in a theater and witness moving pictures of that factory? The answer is, No. Aside from the saving in energy which a personal visit entails, there is the ever present charm of the screen with its smoothly running sequences, its brevity, its ability to ignore inconsequentials and present the objects worth while in most attractive form. A five-reel picture saves endless responsibility for the man who would visit an industrial plant. One-half of the thinking necessary in connecting one sight with another is saved him on the part of the director, camera man and scenario writer. His is merely the easy, pleasant task of looking. A moving picture film of industry is more than merely a "visit"; it is business dramatized —vitalized.

* * *

The Screen Educator

A NEW magazine, edited in a new way, has been sent to us by the editor, Mr. Charles E. McCarthy. It is named the Paramount Screen Educator, a monthly, and carries at its masthead a dedication to "the extension of the motion picture as an educational force." At first glance, the fact that it is published by the Famous Players-Lasky publicity department would seem to stamp it as a "house organ," but it is more than that. While it is, as a matter of course, devoted entirely to Paramount films, the editorial treatment its pages have received makes it of value to everyone interested in the educational and industrial departments of the moving picture industry.

The first number, of sixteen pages, is illustrated with scenes from photoplays and educational subjects. There are articles on "Teaching Through the Eye;" "Co-operation—and Better Pictures," a plea for community leaders to get behind exhibitors who show clean, uplifting motion pictures; "Clubwomen and the Films," which shows clubwomen how they can make further use of motion pictures; "The Moving Pulpit," on the church and its use of the motion picture; "Non-Theatrical Film Distribution;" "Entertainment That Instructs," and others.

The magazine will be distributed to clergymen, educators, women's club leaders and others who may be interested in the wider use of films. We welcome it to our field of work, not only as an added force in the direction where, we believe, lies the greatest and most powerful future influence of the industry, but as an indication that the industry itself is waking up to its unlimited opportunities and developing them.

Film Story of Longfellow's "Evangeline"

MOVING PICTURE AGE
(REEL AND SLIDE MAGAZINE)

VOL. II NOVEMBER, 1919 NO. 11

The Tragedy of Acadie Finds Place on the Screen

Longfellow's "Evangeline," Immortal in American Literature, Translated Into Moving Pictures That Show the Most Dramatic Moments in the Epic of Love and Exile

By the Editor of Moving Picture Age

ANOTHER has been added to the growing list of films that may, perhaps, best he described by the word "ethical," though historical or educational would fit as well. William Fox, the producer of the film, calls it a love epic, and so it is. It is spoken of in its printed form as historical, and the woof of the story into which the web of human lives is woven is all of that. The film is certainly educational in the larger sense of the word, for no one seeing it can fail to carry away a wider knowledge of America's history in the making, and deeper thoughts on the eternal tragedy of life. But beyond all that it is ethical, for that its lesson of human love and duty is blended with its other qualities into an atmosphere pleasing alike to the youngest student and the oldest scholar.

None too many of us are acquainted, except vaguely, with the story of Acadie, though its bearing on American history is direct. Most of us know of Longfellow's dramatic poem and the word "Acadie" brings to the high school student's mind the story. Told on the screen it should send everyone who sees it to reading with real interest the history of the peninsula, the province and the islands once covered by the soft music of the single name. The historical data on which the poem was founded is of special interest to all school and higher educational institutions. The outstanding features of the film are said by reviewers to be its fidelity to the poem, the beauty of its scenes and the capable interpretation of its characters.

Film Follows Story Closely

The screen story follows the "Evangeline" of Longfellow's poem quite faithfully from the scene when the first glimpse of the "forest primeval, the murmuring pines and the hemlocks," is given, to the time when Evangeline and Gabriel are at last reunited in the pestilence hospital. The little village of Grand-Pre, a peaceful settlement of farmer folk in fruitful valley, is pictured as the home of Benedict Bellefontaine and his daughter Evangeline, pride of the village. Little children pause in their play as the parish priest comes solemnly down the street and the first high dramatic moment comes when Evangeline is first seen. "When she had passed it seemed like the ceasing of exquisite music."

Though she has many suitors, she does not conceal her preference for Gabriel, son of Basil, the blacksmith, and their betrothal marks the first climax of the story. All goes well in Acadie until, in Halifax, the climax of a hundred years of conflict between the English and French over the American colonies is reached. The royal governor, Charles Lawrence, entirely without authority from the king, decides to deport all French Acadians.

The marriage contract between Gabriel and Evangeline has been duly signed, in the presence of Leblanc, the notary, the evening has passed very happily for the lovers and for their fathers, and then comes Evangeline's wedding morn. She is decked in her best. The people of Grand-Pre assemble. Father Felician, with loving care, prepares the church for the ceremony.

But as the people prepare for the wedding British soldiers land from the ships. The wedding party is crowded out of the church as the soldiers march in. The gaiety is checked and the colonel reads the order of exile for every man, woman and child in Acadie. The more impetuous among the residents counsel resistance, but Father Felician advices against it. The night is a sorrowful one.

Next day the Acadians are deported. Gabriel and Evangeline are separated, put on different ships headed for different ports, and strive in vain for a farewell glimpse of each other.

The village of Grand-Pre is burned. Without bell or book the father of Evangeline is buried on the beach.

Far apart, on separate coasts, the Acadians land. Gabriel and his father find prosperity in the Southern Savannas. But Gabriel can think only of Evangeline, and she, ever seeking, journeys here and there with other exiles in a never faltering search for him.

The long search of the two lovers continues for years and years. Sometimes Evangeline speaks with those who have seen her beloved. She hears that he is a voyageur in the lowlands of Louisiana. Suitors seek her hand, but she refuses them all. "Whither my heart has gone, there follows my hand, and not elsewhere."

Wandering in Search of Each Other

Basil gives a feast at his Louisiana home for a group of arriving Acadians. Gabriel, in despair at not finding Evangeline among them, steals away and seeks relief from himself and sorrow in the Western wilds. The lovers are pitifully near meeting. While Evangeline rests on the shore of the river on which she and her Acadian boatmen are traveling, Gabriel and his voyageur friends pass in a canoe. He passes her unknowingly, and "angel of God there was none to awaken the slumbering maiden."

Gabriel's journeying leads through adventurous regions. The wagon train is attacked by Indians and a terrific battle follows.

Evangeline wanders, seeking always for Gabriel. Fair and young when she began it, her journey's end in the city of the apostle Penn finds her faded and old. She becomes a Sister of Mercy. The long hoped for reunion comes at last when Gabriel, as a victim of pestilence, seeks refuge in an almshouse where Evangeline is a ministering sister. Short as its while is, happiness comes at last.

One of the best tributes to "Evangeline, the Place, the Story and the Poem" is paid by Professor Noah Porter in his book by that name. It is quoted in a press notice of the film story as follows:

"The poem is not merely a pathetic recital which moves our tenderest sympathy and inculcates the noblest lessons of duty and faith; it also reproduces with vivid intensity a tragic picture of our national history and, as such, it is fitted to instruct us, if we interpret it aright, respecting the bitter and costly experiences out of which our present political and civic blessings have been secured; while it also inculcates the most salutary lessons in respect to the harsh judgments which we are often too ready to pronounce upon those whose nationality or whose faith may differ from our own."

How faithfully the screen version of the story has carried this spirit into its action must be left to those who see it to judge, but the scenario holds promise of an approach falling not far short of it.

Will Rank as One of the Best

"'Evangeline,' made by William Fox, will take rank as one of the best pictures produced in this country. Its appeal goes direct to the heart and the faithfulness with which details of scenery, sites, costumes, etc., are followed adds to the strength of this visualization of Longfellow's unapproachable poem. 'Evangeline' is, in our opinion, William Fox's masterpiece—and Mr. Fox has spent many millions of dollars producing films."

The National Board of Review, in its report, says: "This picture should appeal to all classes, young and old, who have a perception for the dramatic, the significant and the beautiful. It is treated with imagination and artistry and is remarkably successful in making live the period of the story—it is one of the rare pictures which lend strength and beauty to the written story."

A bureau of visual instruction has been organized in the general extension division of the University of Minnesota to circulate educational films and lantern slides among schools, clubs and other organizations. Superintendents and principals are invited to consult with J. V. Ankeney, who is in charge of the bureau.

Portable Booth for the Motion Picture Projector in Church and School

By A. D. V. Storey

(Executive Secretary, American Educational Motion Picture Association)

THE booth is unquestionably the important, in fact the dominating factor, in the extension of the motion picture in the church and school. Practically all other problems have been solved and are rapidly being adjusted. This conclusion relative to the booth has been reached after a careful analysis of the correspondence from those desirous of installing motion picture projection machines in their auditoriums or class rooms.

Confronted with the state or municipal regulations calling for a fireproof booth to house the machine, the thought of the average prospective user and of practically all amateurs is that a heavy fireproof structure, practically a permanent small room, must be built, similar to the structures that have been noted in their local motion picture theaters. This is not, however, the case everywhere as there are some intelligent legislators and local fire officials who, in making regulations, consider the church and school field as different from that of the motion picture theater. The matter has not received sufficient consideration, however, and this fact led to the organization of a committee of this association to work for the modifying of the laws and regulations governing the installation of projection machines in churches, schools and other institutions outside of the commercial theater and to possibly standardize these conditions and regulations in every state.

Conflicting Laws Being Considered

The committee is now considering the conflicting laws of Massachusetts and New York state, which have already granted special portable booth concessions in these fields, with the purpose of adopting the most meritorious features for the national campaign of standardizing. In Massachusetts the chief of the district police, outside of Boston, and the mayor of that city, are permitted to grant special licenses for operators and buildings for motion picture exhibitions in churches, schoolhouses or public institutions. In such picture presentations a portable booth is permitted, the specifications being incorporated in the state law. This booth specification is found in Sections 15 and 16, of the regulations relating to the exhibition of motion pictures, taking effect November 1st, 1915, and is as follows:

Section 15. The portable asbestos booth shall be at least 6 feet 6 inches in height by 5 feet square, and is designed for temporary use for one picture machine only. The frame shall be of standard pipe, angle ventilator trap and fittings, shall conform to the specifications herein set forth, and in each case shall be approved by the inspector. The four corner posts shall be of ¾-inch standard pipe, the right horizontal members of ½-inch standard pipe, and the right corner fittings of malleable iron or bronze casting, with braced corners. The ventilator trap shall be made of 1 inch by ⅛-inch angles on all sides, shall extend the full width of the top and 2 inches beyond the front of the top pipe, shall be securely hinged 1 foot 10 inches from the front, and the corners shall be braced with ⅛-inch gusset plate bolted to each angle with 3-16-inch bolts.

Specifications for Screens

Section 16. The slides shall be of plain commercially pure asbestos cloth weighing not less than than two pounds to the square yard, which shall be in one piece, long enough to lap over not less than 2 feet where it comes together around the booth, and shall be not less than 7 feet 6 inches in width so as to lap on the floor; it shall be held in place by substantial metal hooks over the top pipe and with snap catches or asbestos cord on the bottom pipe, such hooks, bottom catches or cord to be not more than 8 inches on centers. The top shall be covered with asbestos cloth of the same quality as the sides, which shall be of sufficient size to hang down on all sides at least 8 inches; it shall be provided with metal hooks or asbestos cord, which shall hook or lace onto the pipe, to hold it in place. The floor shall be covered with an asbestos mat of the same material not less than 1 foot larger than the booth on all sides, and held in place when in use with heavy thumb tacks.

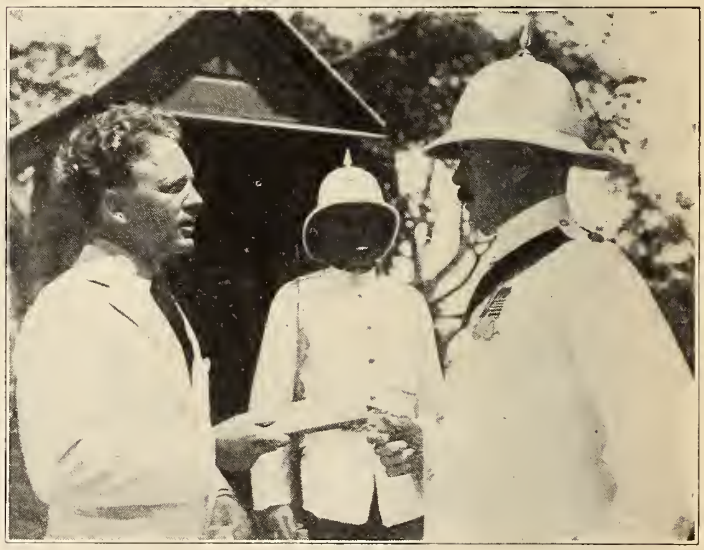
Additional specifications are contained in Sections 17 to 21, but the above are presented as sufficient to give idea as to the style and type of booth. The special concession to the church and school and institutional field in Massachusetts is limited, however, in Section 46, to "only two such exhibitions may be given on any one date, one in the afternoon and one in the evening; that no such exhibition shall exceed two and one-half hours in duration; and that no permit shall be granted for any such building oftener than once in any seven days."

The New York State Law, Paragraph No. 213, Chapter 306, permits more frequent exhibitions and with a portable booth of a different type, not asbestos cloth, as follows:

No. 213. Portable Booths for Temporary Exhibitions.—Where motion pictures are to be exhibited daily for not more than one month, or not oftener than three times a week, in educational or religious institutions or bona fide social, scientific, political or athletic clubs, a portable booth may be substituted for the booth required in sections 209 and 210 of this article. Such booth shall have a height of not less than 6 feet and an area of not less than 20 quare feet and shall be constructed of asbestos board, sheet steel or no less guage than 24, or some other approved fireproof material. Such portable booth shall conform to the specifications of Section 210 of this article with reference to windows and doors, but not with reference to vent flues. The floor of such booth shall be elevated above the permanent support on which it is placed by a space of at least ½ inch, sufficient to allow the passage of air between the floor of the booth and the platform on which booth rests, and the booth shall be insulated so that it will not conduct electricity to any other portion of the building."

The committee of the American Educational Motion Picture Association is planning a model law covering the installation of motion picture machines in the churches, schools and institutions of the country and when this is obtained it will go before the legislatures of every state with such a law, with the proper kind of safe, portable booth designated, or specified, which it expects to have previously approved, or sanctioned by the Underwriters' Laboratories, the National Board of Underwriters, the National Fire Protection Association, the Bureau of Standards, the co-operation of which is practically assured it, and have a standardized law on the statute books of every state. Until this is achieved the committee is prepared to advise the clergy or educators of every state just what the present conditions and requirements are in their respective locality in order to aid them in installing machines under lawful conditions, with an absence of the unsightly structures and unnecessary cost. This information is furnished from the offices of the association at 69-71 West 90th street, New York.

The supply of the portable booths that are now permitted is limited, in the fact there is not sufficient competition among manufacturing companies placing such booths in the market to reduce the cost and this condition is being met by the committee in efforts to interest other manufacturers in their production to meet the demand that already exists but considers prices excessive.



J. E. Williamson, submitting for inspection the scenario of his latest submarine production to Major E. E. Turner, Commandant of Forces, Bahama, West Indies. The British authorities in the Bahamas were watchful of all movements during the war on land and under the sea, and the making of the latest Williamson subsea thriller, which is about completed and is heralded as the greatest yet and full of new thrills, received careful government supervision.

More than twenty normal schools, colleges and universities in nineteen states have had their applications approved for aid from the educational research and development fund of the United States Interdepartmental Social Hygiene Board. An appropriation was made from this same fund to the Johns Hopkins Psychological Laboratory for an investigation of certain films.

Uses of Modern Farm Machinery Shown in Motion Pictures

Possibilities of the Screen as a Medium for Indirect Advertising Developed by the International Harvester Company in Practical Film Demonstrations of Their Products

By John P. Brand

IT is perhaps only natural that the larger of the organized industries of the United States should be the first to recognize the immense saving in time, material and money made possible by the use of motion pictures in the demonstrated use of their products. Their field of business vision is the world; their customers the people of every civilized nation; their market wherever they can show their products in actual practical everyday use as the best. "Demonstration" in forty different languages with all its attendant necessities of men, goods and machinery was

Plowing its way around the field, the tractor turns up two or three furrows at a time and makes short work of a heavy job.

a problem that they found hard to solve, when along came the moving picture camera and the silver screen and solved it for them.

The International Harvester Company was one of the first to adopt the film as a universal demonstrator, speaking a universal language, showing with minute accuracy the labor-saving and speed-making qualities of their farm machinery in a way appealing and instructive alike to the farmer and the city man. They experimented with the moving picture, established a department for it, and have produced some reels that deserve place among the best in the instructional field. And they are not only instructional, they are highly interesting. Seen at a special showing recently, where the audience was a delegation of Persian officials investigating the uses of modern farm machinery, one of these films was a thrilling story to one twentieth century man who had heard of such things vaguely and now saw them in a way at once understandable and unforgettable to him as well as to the Persian gentlemen, who spoke no English. Hardly a title or even a sub-title was used. No need. There it was. We saw and understood.

It was "Tractor Farming," this film was. And the tractor farmed aplenty. The opening scenes showed the interior arrangements of the tractor engine as rather simple in construction and incidentally made the tractor itself popular with the twentieth century man because it drank kerosene instead of the higher-priced gasoline necessary to its aristocratic relative, the motor car. Then it went to work. At the rate of ten acres a day it plowed a field, turning three furrows at a time, self-guided as it made circuit after circuit. Disking and harrowing and seeding the wheat followed in pictures that brought memories of the smell of fresh turned earth.

Three mowers followed the tractor through the hayfield on a hot summer day. In the wheat field at harvest time "Titan," the tractor, trundled a machine that mechanically cut, bound and shocked the grain. The well-tied shocks were set on the ground as carefully and precisely as a man could do it. But there was also the harvester-thresher. It cut, threshed, cleaned and bagged the grain, in about a minute from standing wheat to sewed-up bag. The twentieth century man wondered if it was going to make flour and bake bread, but it didn't go that far.

When the tractor has helped to cut and turn and load the hay, it hauls the load home to the barn and helps to stow it.

The "Titan" went ahead of a corn binder and a corn picker; it busied itself at the belt end of an ensilage cutter; it loaded hay and mowed it; it sawed wood, and at the end of its many performances, when the man at its tiller wheel hopped off and left it going, it ran round and round a field in an exact circle by itself, looking for something real hard to do. The twentieth century man had thought that farming was still hum-drum. He got two eyes full of undeceiving knowledge from that film. What the Persian

Just an incident of modern farming. Cutting, binding and shocking the wheat in one operation. Two machines, two men, little labor and less worry about it for the farmer. Note how the binder is automatically stacking the sheaves it will presently set up on the ground in a standing shock.

gentlemen got was not exactly found out from their talk, but they made appreciative noises.

This film on tractor farming is not the only one this company has made. Others, such as "New Ways for Old," showing the farmer how to do his work without backaches, "America's Golden Harvest," a feature film of America's food factory, have been produced along lines of equal interest. They are not, except indirectly, advertising films, as the name of the company does not appear except in the title. It is understood that they are lent through their distributing agencies to those who desire to use

The makeshift gate is more than a farm inconvenience. It is a sheer waste of time, labor and temper that a well made and hung gate avoids.

them for instructional and entertainment purposes. Their value to the farmer as to new labor-saving methods in his business and to the city man as an addition to his store of knowledge is undeniably great. They point the moral of indirect advertising in a conclusive way.

In the agricultural extension department of the company the use of the slide and the film takes in a wider range. This department was instituted several years ago not so much for business publicity purposes, but with the idea that the promotion of scientific and economical agriculture is the duty of the national business organizations which make their money manufacturing for and selling to the farmer. And in this was no altruism but just the broader view that modern business generally is taking of its duties to the commonwealth.

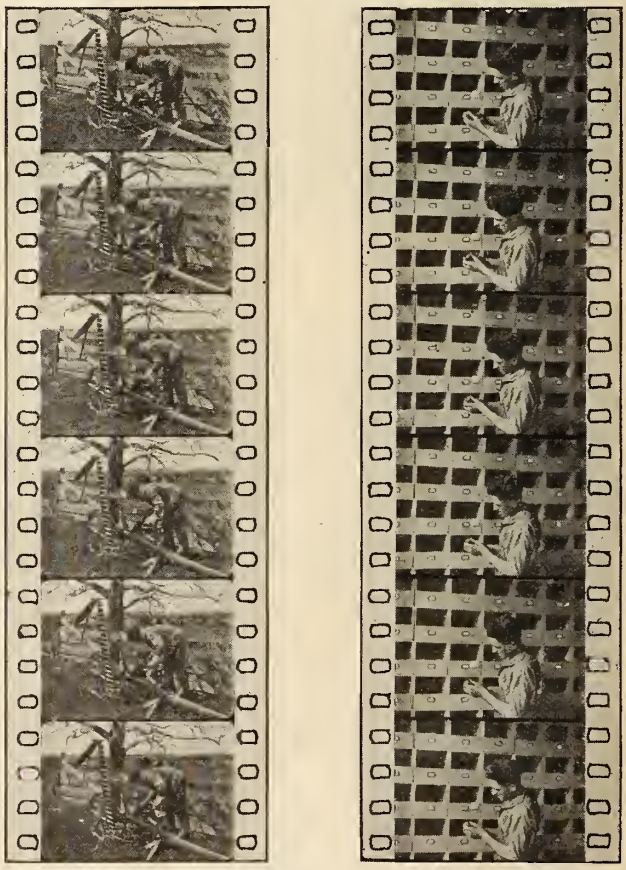
Under the direction of Professor P. G. Holden a division of the department is devoted to the teaching of agriculture in the country schools. This "rotation plan" has been adopted by several states, where during the present year eleven short courses have been held to instruct superintendents and teachers in this method of teaching. Crews cover agricultural community meetings and discuss farm, home and educational subjects. Slides and films are used and a system has been worked out that often draws attendance from twenty miles around.

The department library, one of the most complete of its kind in the United States, has on its shelves over 600 standard reference books and 300 bulletins, government and state. A photographic file holds over 6,800 classified negatives, and the literature department has prepared over 100 bulletins and booklets, furnished free to those interested and otherwise used at small cost by associations of business men, and to other organizations which use slides, charts and films for educational purposes.

These charts and slides are apparently almost unlimited in subject and in number, though all of them deal with some phase of farm life and education. Among the lectures illustrated with charts and slides are those on alfalfa, corn, the dairy, sheep, the care of young trees, bud sticks (for boys and girls), the farm home, poultry, birds, and a long list of others equally good and authoritative.

The moving picture division of the department is a comparatively new one. It has grown quite naturally out of the necessity felt for its use and the subjects treated by its films have all been of a purely informative and educational nature. One in particular which the writer saw at the time the Persian delegation was being entertained announced itself as "Farm Inconveniences. Showing some of the fool things we do." It was a revelation of time wasted, costly carelessness and unthinking use of old methods or the lack of them that should make every farmer who sees it laugh and yet consider his own ways and grow wise.

One of the scenes reproduced on this page, from the film itself, is a complete demonstration of the waste of time and energy too common on otherwise well-managed farms. Many a man after seeing it will sit down and figure the amount of time wasted in opening and shutting his primitive and decrepit gates against the first cost of new and properly working ones. In another picture hunting all over the place for a small nut of the right size, while the machine is idle and the harvest waits, is contrasted with the possibilities of a small well-stocked tool house with its bins holding nuts in assorted sizes. Other pictures give a glimpse of the losses from careless use of matches or old, unsafe lanterns around the house and barn. But labor saving and time saving through proper care and foresight are the themes most dwelt upon throughout the entire reel. It is as much an industrial as an educational film and could take place unashamed with the motion study films used by factories to instruct their workmen.



A nest of bins stocked with nuts and bolts will save hours of search and the robbing of other machinery to repair accidents to the machine in use.

The department's plan of distribution of its material is the simple one of lending them to educational institutions, and any other organizations or individuals, providing they have a definite plan for its use and will make a report showing that it is being used to improve conditions in agriculture, home, community and school. At present five agricultural colleges, as many universities and twelve normal schools are distributing centers. Much of the material is used in circuits organized by country superintendents of schools. Altogether the movement is a big and a disinterested one in the direction of community welfare and education.

Screen to Be Made Educational Ally in School of Music

Pioneer in Moving Picture Field Endows a School of Music Where the Silver Sheet and Musical Score Will Join as Allies in the Most Helpful Way

IN the city of Rochester, N. Y., George Eastman, president of the Eastman Kodak Company and a pioneer in the moving picture industry, has provided $3,500,000 for the construction cost and maintenance of a school of music, which shall have motion pictures as an ally, to the advantage of both. The details were made public recently at a dinner of the National Association of the Motion Picture Industry at the Genesee Valley Club in Rochester. Dr. Rush Rhees, president of the University of Rochester, explained the scope and character of the undertaking. The school will be owned by the university and administered by a special board of directors named by Mr. Eastman and the trustees of the university jointly.

The building, the plans of which are being drawn by New York and Rochester architects, will front 226 feet on Gibbs street and extend 73 feet on Main street and 254 feet on Swan street. There will be a power plant in Swan street to serve the building. The problem of correct acoustics will be in the hands of Professor Floyd R. Watson, of the University of Illinois.

Dr. Rhees explained that Mr. Eastman's gift followed his gift to the university of the Institute of Music in Prince street and the gift of instruments to that school to be lent to public schools. The new school, which will be known as the Eastman School of Music at the earnest request of the board of trustees of the university, will express the desire of Mr. Eastman to advance the musical interest and understanding of the people of this community. Motion pictures will be used as an ally to the advantage of both arts.

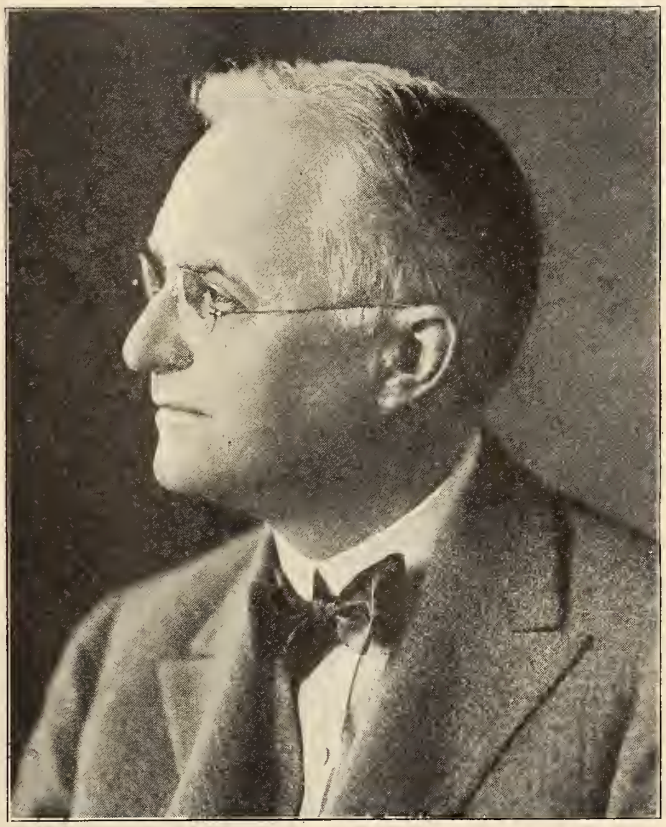
Dr. Rhees said: "Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education. The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theaters, a development which has been proved a highly successful one. The success of those theaters has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music, but also the people who are attracted to motion-picture entertainments find interest and pleasure in music notably increased. This fact indicates the possibility of greatly enlarging the number of persons in the community who will know and value the satisfaction which good music has to offer, by arranging to use the music hall in the new school for motion pictures of the best quality accompanied by music which will be furnished by a large orchestra.

"Multitudes of people who are attracted by pictures will learn what music has to give them, and other multitudes attracted by music will learn new possibilities of pleasure and entertainment from motion pictures. Inasmuch as the music hall will be a part of the school equipment these exhibitions will not be conducted as a commercial enterprise for profit. Any proceeds accruing from the exhibitions will be turned back into the enterprise itself with the purpose of making the orchestra one of outstanding superiority and of developing as far as possible the adaptation of music to the interpretation of pictures.

"Grand opera demonstrates the value of music as an ally of dramatic art; the Eastman gift furnishes an opportunity to carry to its fullest development the alliance between music and the motion picture, the possibilities of which have been so closely demonstrated by managers who have had the courage to maintain orchestras for interpretation of their picture offerings."

The great building will be divided into two parts. The music proper will contain thoroughly equipped offices, classrooms, studies and a small assembly hall seating 500 for school concerts, chamber music and special recitals. This hall will be worked out in a beautiful manner and will be known as Kilbourn Hall, in memory of Mr. Eastman's mother. The other hall of the building is to contain the music hall seating more than 3,000 people. The latest principles of safety, acoustics, comfort, lighting and decorations will be employed to make it one of the most magnificent halls of its kind in the country.

In his endowment gift of $2,000,000 Mr. Eastman stipulates that the income alone is to be used and to be devoted to the support and maintenance of the Eastman School of Music in such a way that the enterprise shall most effectively promote musical interests generally in Rochester and its vicinity.



George Eastman, pioneer in the moving picture industry, and known the world around as manufacturer of the Eastman Kodak camera, who has founded a School of Music in Rochester, N. Y., where music and the screen are to work in cooperation.

In commenting on Mr. Eastman's gift Dr. Rhees said:

"The project which is being fathered by Mr. Eastman works two ways. The number of people who respond to your enterprise is legion; you have the public which the lovers of music would fain secure. We regard it as a happy suggestion that there should be a wedding of the motion picture and of orchestral music as nearly perfect as possible, orchestral music that will be increasingly perfect, because the proceeds from the motions pictures will go to the improvement of the music. The other side of it is that music is not simply bait; music under proper supervision becomes the ally and adjunct to the art of the motion picture. Just as music wedded to drama has made opera, which is probably one of the drama's highest forms, the time may come when the alliance of music with the motion picture will carry in its train compositions to accompany certain significant pictures and pictures that are adapted to certain musical compositions. So there may come in the development of the motion picture something comparable to the development of the opera. This new music school would be the natural home for such a development.

"In calling in the assistance of the motion-picture men we are extending to your art the recognition which it truly deserves and are extending an opportunity that will be welcomed. Since the new music hall will be non-commercial it may be practicable to make in it experiments that a commercial house could not undertake."

William A. Brady, president of the National Association of the Motion Picture Industry, spoke for his association and paid a tribute to Mr. Eastman and what he has done for the motion-picture industry.

"For years I have been predicting the day," said Mr. Brady, "when the motion-picture industry would be recognized as a great industry and a great art. This moment has been realized tonight when I have heard the president of a great university announce the gift of a great citizen to a great city of a great building which is to be erected to promote the appreciation of music and is calling in the aid of the motion picture to accomplish this.

"I may say to Dr. Rhees that the day may come when the motion picture will be used not only to improve the musical

(*Continued on page* 18)

Taking the Public Into Our Confidence Through the Moving Picture

By Edwin L. Barker

(*Secretary Ad-Photoscope Company*)

THE higher a monkey climbs the more cocoanuts are thrown at him. To avoid the cocoanut thrower don't climb. The man or business at the bottom is never in danger. But when a business begins to climb, to expand, to grow large, watch out. The agitators, the penny-a-liners, the petty politicians lurk in the shadows with armfuls of cocoanuts. America—large as she is and great as she is—is cursed with an army of cocoanut hurlers. There is scarcely a big business in the country that has not had to fight for its life. In days gone by big business was wont to maintain a loud silence. But the time has come, as never before, for big business to take the public into its confidence—to show the masses the inside workings of our great industrial organizations—to establish the humanness of business—to educate the people away from the wild throwings of the cocoanut throwers.

The Screen Is the Greatest Humanizer

The greatest medium for this humanizing process is the moving picture. Through the pictures that move the people who need to be reached can be reached effectively. Also the moving picture is the only medium of expression that is understood by everyone of our hundred or more millions of population. Frank Keenan, in two pictures that I have seen, "Gates of Brass" and "The World Aflame," is doing more in a popular, entertaining way to justify big business and the big business man than endless columns of press propaganda. In "Gates of Brass" Mr. Keenan teaches vividly the lesson that a man of vision and brains and ability can't help growing big and rich, and that a man minus vision and brains and ability can't help growing small and poor. In "The World Aflame" this same good actor dramatically pictures the struggle between capital and labor and drives the cocoanut throwers into oblivion.

Every man, woman and child who sees these pictures—pictures with reason and sense in them—does not fail to extract from the smiles and tears a few vital thoughts which stick in the mind and do a lot of good. The big business man at the head of a big business should begin to think of the moving picture as something more than "the movie"—a safe place for the wife and children to wile away an hour or so over a mushy love story. The moving picture is the Fifth Estate—fully as powerful in the molding of thought as its older sister, the Fourth Estate.

A few years ago one of the more important industrial organizations of the country asked me to go to a certain state and quiet a mob of cocoanut throwers who were fast destroying the very existence of the organization in that territory. I went. After a two weeks' study of the situation I outlined a picture campaign, supplemented by a small amount of newspaper publicity. In six weeks we had completely disarmed every hurler of cocoanuts, had established public confidence and saved the organization many thousands of dollars. So long as the cocoanut thrower holds sway, he can make a public that doesn't know believe anything he wants it to believe. But where big business shows that it was once little, that being big cuts prices instead of raising them, that its workers are happy and interested partners, that we are all going the same way and so had just as well go together—when these and a thousand other sane, interesting things are shown, what chance has the cocoanut hurler with the crowd?

A Film That Changed Public Opinion

During my tour of the certain state just mentioned I heard a candidate for congress condemn the great industrial organization which I had the honor to represent. He threw cocoanut after cocoanut, and one of them had to do with a wild untruth that the big industrial organization sold its machines in Europe for a much less price than the price asked here at home. Government reports show that the exact opposite is the truth. Well, I immediately called into action the pictures. They stated the real facts. Facts put into pictures that all can understand are more powerful than the words of any stump speaker. Public opinion began to change and the cocoanut thrower was not elected to congress.

In the production of propaganda or confidence-building pictures the finest discretion must be used. To my way of thinking the best plan is to find or devise a theme, out of which is spun a thread of a story, and then have this story serve as a peg on which to hang the important point one desires to fasten in the public mind. Do not try to put everything into one picture. Better make a number of short pictures and have each complete in itself. One real vital point is enough for one picture, and one real vital point is enough to give the public at one time. Don't put all the doses into one dose. There must be a perfect blending of theme, story and important point. To jar the mind of the spectator is to upset all that you have striven to build.

Above all things don't let an audience know you are trying to educate it. If there is one thing more than an another that an American resents it is having somebody try to educate him. Place the picture in such a way that the man who sees it feels that he has discovered a great truth all by his own important self. When that is done the truth belongs to him—it is a part of him—and he will fight for it.

The moving pictures that big business needs are not easy of production. But they are of far more value than many of the page write-ups, marked "adv." and are far less costly—general education, results and everything considered.

We make our money out of our friends, not out of our enemies. So, then, it pays every business—large or small—to make friends, and the best friend-maker ever invented is that narrow strip of celluloid that clicks off sixteen pictures er second. Given an inside story of the inside workings of a business—the things you and I know all about, but the other fellow knows nothing about—and those sixteen pictures per second can create friendships and stimulate sales wonderfully. And so the thing to do is to be so far ahead with good, honest, true moving pictures that every time a cocoanut is thrown it will act as a boomerang and crush the thrower instead of the one thrown at.

Pageant and Camera Record One Hundred Years of Minnesota History

By A. A. Richardson

(*Official Photographer North Minnesota Development Association*)

At the convention of the Northern Minnesota Development Association at Cass Lake, Minnesota, last summer, moving pictures were taken of the historical pageant staged by the association to be used as an educational film service to the younger and to future generations. Pathe's Weekly also filmed the pageant for use in their regular issues. The convention itself was virtually a centennial celebration of General Lewis Cass' discovery of the lake in 1820, while he was directing an expedition into that region.

Interest of prominent Chippewa Indians was gained by the pageant committee, resulting in a delightful portrayal of early Indian life on the shores of the lake; an exhibition of Indian

The young squaws of the present generation are more afraid of the camera than their elder Chippewa sisters.

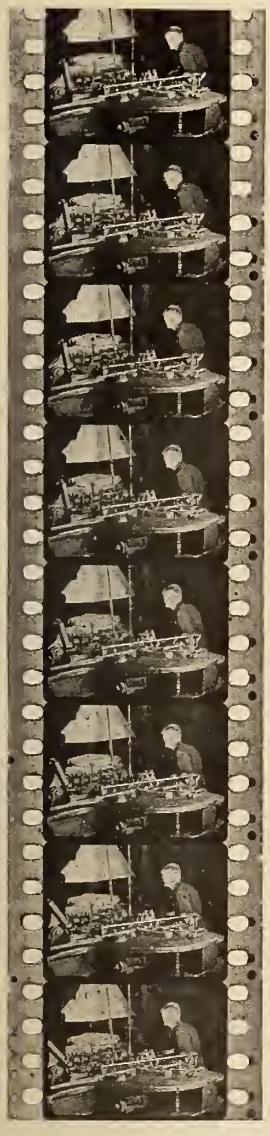
sports and pastimes was given by Indians; aged chiefs, whose days have been spent in the locality, took part in the reproduction of the past and present, and one Indian, said to be 130 years old, appeared as a boy. In strong contrast to this was the last scene, which represented life on the lake shore as it is today, with summer cottages and summer girls, boating and bathing scenes and swimming and diving contests in the picture.

The idea of the association was to show the progress made in this beautiful section of northern Minnesota during the past one hundred years, injecting into the pageant a sufficient amount of the romantic and the primitive to make plain the evolution of the past decade.

Motion Pictures Are Really Not Moving Pictures at All

Films Composed of Hundreds of "Stills," Flashed So Fast as to Deceive Brain Spectators See Sixteen Scenes in Second and Cannot Perceive Dividing Line

PROBABLY the greatest of misnomers is the term "moving" or "motion pictures," which designates pictures that do not move at all. They are, practically, an optical illusion, made possible through a physical characteristic known as persistence of vision. Briefly, its workings are these: Sight is accomplished first through the eye; the object is impressed on the retina, whence it is transmitted by the optic nerve to a special center of the brain and there registered or photographed. This is the process of sight; and until it is accomplished we do not see.



"Still," and not moving pictures, as seen above, make up a strip of film.

When a sight image is recorded on the brain it is retained for a certain period of time, gradually fading away before another image takes its place. This is not true of the retina of the eye, which instantly records each successive object. Thus when the eye is seeing images faster than the brain can record and lose them, these impressions overlap each other in the brain; and where they are in different positions they "jump" and give the impression of motion. Snap a pack of playing cards rapidly before the eye and the spots appear to move. They are moving pictures. Now apply the sight process to motion pictures.

Motion pictures are photographed successively on a ribbon of film, each picture being in size about $\frac{15}{16}$ x $\frac{11}{16}$ inches and running 16 to the foot. When the subject has been photographed, prints are made from the positive and are projected upon a screen. This is the finished article of the motion picture.

The persistence of vision with which the brain holds an image has been estimated to be about 1-50 of a second. While pictures are projected normally at the rate of 16 per second (one foot), it does not mean that each picture is exposed $\frac{1}{16}$ of a second.

This would be true were it not necessary for each picture to pause before the lens long enough to be projected. The process here is such that when pictures are running sixteen to the second each picture is still about $\frac{5}{6}$ of each sixteenth of a second; so that each picture changes to the next at about the rate of $\frac{1}{6}$ of each sixteenth of a second or about 1-96 of a second.

In a word, each picture comes to the eye at the rate of 1-96 of a second; and as the brain holds each image for about 1-50 of a second, as stated, they overlap in the brain and give the impression of motion.

There are, of course, many mechanical details concerned with the process of motion picture production; but they are all based on the principles of the law of optics as briefly set forth here.

Both the camera and the projection machine are provided with a shutter device. This is for the purpose of shutting off the light while the film is in motion. It is arranged with blades which cover the lens while the film is moving and are open while the picture is being photographed or projected on the screen.

As a matter of fact, between the ordinary camera and the motion-picture camera there is but little difference. Identically the same principles are employed by both. One photograph at a time is made by the ordinary camera and the film is then turned to bring a fresh negative surface into position. A series of photographs is made by the motion-picture camera and the shifting of the negative is automatic. That is the principal difference between the two kinds of cameras, the motion picture and the "still." The former is only the ordinary camera taking a series of snapshots. What makes it so complicated is the automatic and extremely accurate shifting of the film. The projector reverses the process of the motion-picture camera and throws the magnified image on the screen.

In the proper presenting of motion pictures a thing of vital importance is the length of exposure it is possible to give to each picture on the screen. Much time and thought have been given to this subject and many devices have been invented to accomplish this purpose.

The pioneer projector of the industry is the well-known Power's Cameragraph, manufactured by the Nicholas Power Company, Inc., 90 Gold street, New York City. This concern's product has always met with universal favor. Much attention has been given to screen exposure and in the intermittent movement device, which is exclusive to this machine, a radical departure has been made from all other movements, which, it is claimed, accomplishes a longer exposure for each picture than any other movement.

Also, as the film travels intermittently, a loop is necessary to provide for this. This loop is liable to become lost through various defects in the film. The Cameragraph has an exclusive device called the loop setter, which instantly resets the loop automatically, thus overcoming the necessity of stopping a show to reset a film, to the displeasure of the audience.

This article does not attempt to cover the modus operandi of the motion picture. It is simply to show why the thing that moves doesn't, and that, as W. S. Gilbert said: "Things are seldom what they seem."

The vast majority of photoplay audiences will never know the fact that motion pictures are really not moving pictures. Even if they knew, it is unlikely that they would care, for to all intents and purposes motion pictures do move and as they give the spectators what they want they are not concerned over the technicalities of the system, But to the persons intimately connected with motion pictures these facts are worth knowing.

Knowledge of the facts herein set forth prepare the reader for better understanding of the slow-motion films now being made by producers. These new films pave the way for more general use of pictures in all educational lines, showing action in every detail.

Note great number of "Stills" necessary to show even the slightest motion.

A running horse may be doing a mile in a minute and a half and yet its action is slowed down so greatly that every motion it makes is discernible. A golfer will be seen swinging his club at top speed with the pictures recording the movements at a snail's pace. A description of the practical use of this method applied to motion study was given on page 16 of the October number of MOVING PICTURE AGE, where pictures taken by the Novagraph slow-motion camera of athletes performing their various feats were illustrated.

Industrial and educational subjects of a wide range can be similarly portrayed with the slow motion films. Truly wonderful things exist in motion pictures which do not move. What they will bring to light in the field of scientific research is yet to be revealed, perhaps to the astonishment of the scientists themselves and the upsetting of many a cherished and ardently defended theory. For the camera does not theorize, or guess, or speculate. It records the naked truth and the projector gives that truth back to the screen "just as it happened."

Story of "Dombey and Son" Lends Itself Admirably to Filming

By John S. Bird, A. B.

Captain Cuttle

An English screen version of Charles Dickens' novel, "Dombey and Son," is being distributed throughout the country by the Triangle Film Corporation. The attention of teachers is drawn to this picture mainly because a really serious effort has been made by the producers to stick closely to the literary high lights of the story and to unfold before lovers of Dickens a visual presentation of what is usually regarded as his most popular heart interest story—at least in America. The writer was privileged to witness a projection of "Dombey and Son" some time ago and the experience was a pleasant one. Film producers who turn to the most popular classics for material seldom find the plan an unprofitable one; one can scarcely imagine a person able to read who has not become more or less familiar with Dickens and also with Dombey.

The story lends itself admirably to filming since it has ample plot structure and plenty of clean heart interest. It contains sufficient comedy to entertain and undoubtedly will have a beneficial effect upon juvenile audiences. A glimpse of the scenario as outlined by the producer will give a good idea of the general story as it has been adapted to visualization. It must always be borne in mind that much rich literary material must go by the board when adaptation to screening is attempted.

Synopsis of the Film

Paul Dombey, whose great sorrow is that his only child is a girl, is so overjoyed when a son is born that even the death of his wife scarcely impresses him. But the frail little heir is unable to stand the severe training for his life's work, and his early death fills Dombey with bitterness and hatred, which he vents on Florence, his daughter.

Old Solomon Gills keeps a tiny marine instrument shop, and with him live Captain Cuttle and Sol's nephew, Walter Gay, who is employed in the great counting house of Dombey. Florence and Walter meet and fall in love, but Carker, confidential clerk to Dombey, wishes to marry Florence himself. To get his rival out of the way he sends Walter to Jamaica. On the voyage the ship is wrecked, and it is believed that Walter has perished.

But the crafty Carker's plans are upset when Dombey takes a second wife. Edith Granger marries Dombey only for his money, that she may keep in comfort and luxury her worldly-minded mother. The new Mrs. Dombey becomes very fond of Florence, and it is for the girl's sake that his wife submits to Dombey's overbearing and selfish mandates. Following a serious quarrel, however, Edith runs away with Carker, who has stolen most of Dombey's money meanwhile. Florence seeks refuge in Solomon Gills' home.

Dombey follows his wife, who has allowed Carker to remain with her only that she might bring about his disgrace. In a struggle between the men Carker falls through an open window to his death. During the excitement Edith has escaped, and Dombey is left alone, ruined in business and broken in spirit and health.

Months later he goes to Gills' shop to collect a debt which the latter owes him. Walter, miraculously saved from shipwreck, has returned and married Florence, and Dombey interrupts the christening of their son. Taking the baby in his arms and holding a glass of wine, Dombey cries, "Drink—to Dombey and grandson!"

An Aid to Teaching Literature

The habit of closely and carefully observing men is by no means a general one. For this reason it is interesting to know that Dickens was an unusually shrewd judge of human character as shown on the faces of those with whom he came in contact. Many critics believe that Paul Dombey was not a child of Dickens' brain, but that the great author made immortal in print some character with whom he was familiar in real life.

"Dombey and Son," the screen presentation of perhaps the most widely-read Dickens' novel, loses none of its quaint charm and droll humor by its transfer to the silver sheet. An unusual picture in every way and far above the average, it will create enthusiasm among the patrons of the moving pictures.

"Dombey and Son" is not the only Dickens novel which has had screen attention. "David Copperfield," produced by the same English company, was immensely popular in the United States. As an aid to teaching literature the motion picture is of great value in the school room. It is advised that teachers have their classes study Dombey and then see the film as a means of making the story more clear. Schools with projectors, we are informed, can rent copies of the film from any Triangle exchange or classes may attend theaters in a body and see the film together.

Humorous, indeed, is Captain Cuttle with the hook in place of his missing arm. Mr. Dombey is given an excellent representation on the screen and Florence and Little Paul are made to live as in the flesh.

All of the regular patrons of the film theaters will find a picture of unusual interest in "Dombey and Son." And it is not amiss to say that a picture of this character will create many new friends of enthusiastic picturegoers. For it teems with human interest, mirroring upon the screen the virtues and vices; the strength and weakness; the generosity and selfishness; the love and hatred, even of modern times. In fact, these very qualities which exist in the Dickens characters are responsible for the life and appeal of his novels to the average present-day readers of all ages.

Every character in the tale of "Dombey and Son" will bring to mind a counterpart in those with whom you mingle day by day. Proud and haughty Paul Dombey; his gentle daughter, Florence; the equally arrogant wife, who dared to defy her unjust mate; the confidential clerk, Carker, a wolf in sheep's clothing; all of these you will recognize at once. For Nature does not change, and people are alike wherever they may be.

Screen and Music Educational Allies

(*Continued from page* 15)

knowledge of the people, but will assist in imparting knowledge of other sorts to students. I firmly believe that the motion picture will finally become the greatest educator in the world. We men here tonight can only in a slight way realize the future.

"Our work is not over. What we did in the war for our country we can do doubly well in peace. The day is not far distant when our President will be required to call upon the motion pictures for assistance. No method of propaganda can so well meet what faces the country today as the motion picture. Before the war we were dragged before the legislatures and communities and treated as you would not treat a pickpocket or a second-story worker; we were called every sort of a name in the attempts to pass persecuting legislation. With the knowledge of what has been said here tonight, however, I feel and know that our association has not existed two years for nothing. We have crossed the Rubicon; we are over the top. Now let us make good."

Adolph Zukor spoke briefly and urged members of the association to bend every effort to make films of such literary and artistic worth as may correspond in value to the gift of Mr. Eastman. Walter W. Irwin, of the Famous Players-Lasky Corporation, also spoke. Mr. Brady announced that a resolution had been passed electing Mr. Eastman an honorary life member of the National Association of the Motion Picture Industry.

The cards at the dinner bore a picture of the first factory in which Eastman films were manufactured. At that time 360 feet were made in twenty-four hours, while now about 50,000,000 feet are turned out in a month. In his short talk Mr. Eastman sketched the origin of film from the days when he began his experiments until the time when the first motion picture theater was opened.

Theater Owner Offers Theater for Use of School

The Evanston, Ill., board of education will consider the offer of Sam Atkinson, manager of the Hoyburn theater, Evanston, to use the theater in the visual education of the school children. Believing that moving pictures are essential in the correct teaching of geography and history, the school superintendents have considered, with the board of education, the installing of moving picture machines in the schools. The expense that would be incurred, however, has been the great drawback to this suggestion. Mr. Atkinson has offered to let the children have the use of the Hoyburn whenever a visual education class is scheduled and at the same performance six hundred pupils could be accommodated.

Superintendent of Schools F. W. Nichols stated that the offer would be considered by the board of education.

Moving pictures of the rehearsals of the Children's Rally and the Folk Teams which were features of the Centenary Celebration of the Methodist Episcopal Church in June, at Columbus, Ohio, were taken by the Pathé Weekly. These pictures will be shown all through the country, reaching an audiance of about 30,000,000. They illustrate phases of a five-year program of work throughout the world, planned by the Church and calling for the expenditure of $105,000,000.

Breakers Ahead in Present Methods

By B. A. Aughinbaugh
(*Principal Mingo High School, Mingo, Ohio*)

WE have progressed so rapidly along every line of thought that the mass of essential knowledge that the modern boy and girl must acquire to be abreast of the times is almost bewildering.

The methods employed in teaching this mass of material are not very different from the methods employed in the days of Socrates. Can it be so accomplished? Let us stop and ask ourselves if the broad fields of the west could be cultivated to advantage by the methods employed in the days of Socrates. The answer is easy. We would not attempt any such foolish task.

How are we trying to meet the problem, or are we trying to meet it at all? In a way we have been making such an attempt. But does not an examination of the situation seem to show that we have been merely patching up an out of date "machine." The authors of text-books have resorted to the boiling down method until many of the books now used in the schools are mere outlines. Complex language has been used to save space. Compare the wording of the average text-book with the simple language employed in the Bible, for instance, and you will not wonder why the ordinary child cannot readily grasp the meaning of the text.

Very noticeable, too, is the ever-increasing use of diagrams and illustrations, apparently used to take the place of many words and so save space. Why the illustration? It tells the story better than hundreds of words. Again, compare the average geography of today with that of even a few years back and note that in the old book there were more words than pictures, whereas the reverse is true today. Do pictures teach geography better than words? According to the authors such must be the case.

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The present boy and girl must acquire more essential knowledge than did those of the past, but they have no more time in which to do it. Result? Education has passed from the point of "knowing" to the point of "knowing where to find out." We no longer learn things in school; we merely learn where to find out about them. This would be very well were we not living in an age when every moment is precious. While we are hunting a thing up the other fellow may chance to know it, and we suffer accordingly. Picture if you can the busy newspaper man forever thumbing a work of reference, when his publication is putting out ten or fifteen editions a day. Knowledge must be at his finger tips. This is only one field of endeavor, but it is an example to be considered.

But how acquire more knowledge in the same or less time than in the past? It cannot be done by the old methods of text-books alone. Are we neglecting the opportunity offered by the motion picture? Ten reels of well directed film will give a more adequate knowledge of any period of history than the best word picture ever made. And these ten reels can be run in two hours and a half. At the expiration of this time the spectator will not be fatigued. Repeat the operation three times, and the information is indelibly fixed. There is no magic in selecting three times for the repetition, but a few repetitions will do the work. In two months' time the work of the average text-book could be completely covered, plus the work of every reference book suggested in the text. Not only that, but the spectator becomes imbued with a desire to find out all he can about the subject seen. How many texts create that commendable desire? How many?

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What subjects can be taught in this manner? There are very few that cannot be so taught when we spend the time trying that we have spent trying the text-book method. Of course, it sounds strange, and, of course, there will be scoffers—these facts merely prove the correctness of the viewpoint, if past history is right. Anything which can be better taught through the eye than through the ear can be better taught by motion pictures than by a text-book or by a lecture. Who can mention the field of endeavor that this does not include? We learn eighty per cent of what we know through the eye.

There is another point that is interesting: While teaching quicker than the book, will the motion picture teach better? If the pictures are made as carefully by experts as are the books then the results should be better. To test this out carefully describe some scene, or tell some story to a class. Ask the individuals to form a mental picture of the scene. Then present an actual photograph and see how many have in mind such a picture. Recently the writer tried this experiment by giving a careful description of the Citadel of Cairo. To make sure, a similar description was read from a good guidebook. The students were then asked to form a mental picture. None of them corresponded in the slightest with the photograph shown later. Each mental picture was different, and each corresponded with some other picture or place actually seen.

* * *

We must not judge the motion pictures to be made for educational purposes by the entertainments now offered to the public, any more than we should judge and condemn our standard works by the trashy novel. Good pictures can be made just as well as poor ones. They will not be made until there is a demand for them. It is high time that this demand be made. We need the pictures in the schools. The present commercial interests are centered in producing entertainments. A few companies have attempted to produce educational films, but they lacked the capital to adequately perform the task. There was so little call for the product that capital was timid. In the meantime our government spends thousands every year publishing gorgeously bound volumes that will seldom, if ever, be opened, and will never mean anything to the one who does open them. There is little use talking about illustrating text-books with films, although that will be a step in advance and perhaps will come first. Why not break away from the text entirely on certain subjects, and have some of the text-book authorities write the motion picture scenario and assist in directing the making of the pictures? It can be done. It has been done already, and specific instances could be named.

One of the regrettable features of the matter is the condescending manner in which many prominent schoolmen approach the subject. Their discouraging grins remind one of the same grins we were wont to see when the first automobiles took the road. Those smiles meant "they are nice toys, but merely toys." Then the automobiles became mere passenger cars. But the story is different now, for the auto takes a serious part in the life of today. The motion picture is going through the same stages. The man who fails to realize this should have his "grin" photographed today, to grin a different grin at tomorrow. Pioneers are always "fools," but that is why they are pioneers. A "fool" of this nature is one who is willing to step out of the rut and is not afraid of being "grinned" at. What far-seeing authority will step out and produce a motion picture scenario along his special line and send it to some large motion picture producer to be filmed in place of writing another book, similar to thousands already issued of identical nature, and sending it to a publisher to print. When we reach this stage we will see a rapid change, a revolutionary change, if you please, in our schools.

* * *

As president of the Ohio Inter-School Motion Picture Association, the writer stands ready to book for this organization the first truly educational film put on the market. For instance, we are waiting for the first Film History of the United States by Professor ..... of the ..... University, produced, let us say, by the Famous Players-Lasky Company. Or will someone give us a Short Course in Applied Physics, by Doctor ..... of ..... College, produced by the ..... Company? Similar film volumes would be most acceptable on geography, general history, biology, botany, zoology, physical geography, astronomy, general science, chemistry, agriculture and literature. Mathematics alone seems barred from the list, and there is little doubt that it could be made to function better by properly selected pictures.

Perhaps as a beginning some of the present standard text books could be worked over into films. Twenty-five or even more reels would not be too many if need be to properly present the subject, but we doubt if this would be necessary, at least on many subjects. Suitable laboratory manuals could accompany the film sets listing experiments to be performed as shown in the pictures.

Keep in mind the "breakers ahead" in the present methods of pedagogy, and we will strive the harder to "make our dreams come true."

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

BROADENING FIELD FOR SLIDES

Lantern slides are playing an ever broadening role in civic activities and especially in that section of it devoted to public health and sanitary measures and reforms. In many of our leading cities slide sets are being used by staff lecturers with excellent results. These lecturers are able to get to the people most in need of advice and most responsive to pictorial instruction. As a slide exhibition takes on something the nature of a "show" and one that is free, the districts which are most in need of education in health and sanitary measures are reached effectively by means of the stereopticon. The attention of the writer is called to the work of the Junior Sanitary Police League, of Amsterdam, New York, and their use of the screen in educating the public in good health measures and sanitation. The aim and purpose of this league is educational. Its platform, included on a set of slides, is as follows:

I PROMISE ON MY HONOR

1—To do my duty to God and my country and to obey the law.

2—To obey the motto and the rules and regulations of the Junior Sanitary Police League of the city of Amsterdam.

3—To keep and never misuse my Junior Sanitary Police shield and to surrender it upon demand to the organization.

Motto—Be Trustworthy, Be Honest, Be Loyal, Be Polite, Be Helpful, Be Obedient, Be Brave.

At a recent meeting of the league, lantern slides were shown, giving illustrations of insanitary conditions in the city; also a number of slides calling attention to the various activities in the department of health.

Short talks were given by the health officer and sanitary inspector.

* * *

"What effective results," queries N. J. Keeser, a rural school teacher of Fargo, "have been achieved, if any, by colleges with slide service in their extension work? I have never found it possible to get such a service. Maybe you can help me."

If the writer has been unable to get slides from colleges and especially from his own State Agricultural College, something is wrong with his method of going about the job. Quoting from a report on visual education work of the Extension Department of North Dakota Agricultural College, we read:

This department is in receipt of a report on visual education work from the Extension Department of the North Dakota State Agricultural College.

COLLEGE EXTENSION ACTIVITIES

1. Collected and distributed to the schools of the state, 93 moving picture films and 91 slide sets on agriculture and allied topics.
2. Exhibited slides and films showing the work of the North Dakota Agricultural College at several fairs in the state.
3. Assisted a number of county superintendents and school boards to consolidate their schools and introduce industrial subjects.
4. Furnished lecture and musical courses at cost to a number of towns and rural communities.
5. Furnished illustrated lectures for short courses at agricultural high schools and boys' and girls' encampments.
6. Furnished illustrated lectures for child welfare campaigns.
7. Addressed rural school rallies in twenty-five counties at school directors' meetings and teachers' institutes.
8. Assisted the State Farmers' Institute with illustrative material.
9. Lecture on war activities in high schools—in a number of state high schools in response to conferences called by the U. S. Bureau of Education at Washington, D. C., and the N. E. A., at Atlantic City.
10. Prepared two special illustrated lecture sets on (1) boys' and girls' club work, and (2) work of the Agricultural College in peace and war. This latter was sent to France at the request of the National War Work Council of the Y. M. C. A. of the United States

SLIDE SETS

Try these on your class:

Corn Is King; Alfalfa on Every Farm; Live Stock on Every Farm; Dairying; Poultry Raising; Home Economics and Sanitation; Fight the Fly; Great Forward Movement in Education; Gardening for Schools and Homes; Canning by the Cold Pack Method; Consolidation of Rural Schools; Good Health for Boys and Girls; An Agricultural College in Action; Panama Canal; Yellowstone National Park; Concrete in the Country; Preparation and Use of Illustrative Material for Elementary Agriculture; Some Features of H. S. Instruction in Agriculture; Boys' and Girls' Club Work; Physical Geography.

* * *

Or, if the Mr. Keeser is still skeptical, read the following report from the Visual Bureau, Extension Division, University of Pittsburgh:

Editor, MOTION PICTURE AGE Magazine: We have been much interested in your magazine, which we have been receiving since July. We have found much valuable information contained in the copies received.

We have a well-organized Visual Bureau as a part of the Extension Division of the University of Pittsburgh. We are distributing slides and films in three states—Pennsylvania, Ohio and West Virginia. This service is given without charge, except that the transportation is to be paid by the borrower, to schools, churches, clubs, libraries, playgrounds and other organizations.

The Visual Bureau has been organized by the University of Pittsburgh for the purpose of:

(1) Securing and distributing educational films and lantern slides to schools, churches, clubs and other organizations.

(2) Furnishing to these organizations, upon request, information in regard to motion picture projectors, equipment, films and slides.

The motion picture reel and lantern slide are serving as effective agents in bringing to the people valuable instruction of a commercial, industrial, educational, social, political or patriotic nature. Much of this material is presented in such an entertaining way that the element of instruction is greatly enhanced in value.

Experiments conducted by prominent school officials have demonstrated clearly that visual instruction has more of the mnemonic quality than instruction through the other senses. The power of memory is increased and there is a saving of repetition, time and energy.

MISS PHILENA SYLING,
Secretary, Visual Bureau, Extension Division,
University of Pittsburgh.

* * *

One great service to stereopticon users is in helping them to prepare their own lectures, illustrated by subjects of their own which cannot be found in any stock lists. To persons wishing to specialize on some particular subject such service is of the greatest importance and it is noted in a recent bulletin of the Victor Animatograph Company that they are paying unusual attention to making special slides, reproducing any kind of "copy" sent in to them.

An lantern slide can be made from almost any conceivable kind of copy. Anything from the size of a dime to a circus poster, from finest photograph to coarsest wood cut, and from the most perfect oil painting to cheapest color paint is a possibility for a slide, provided it tells the story you want it to tell. Illustrations in books can be reproduced without injury to the book.

* * *

Slides on Biblical subjects are nothing new, but a complete set arranged in chronological order, with appropriate scriptural references given, should be attractive to church and Sunday school users of the lantern. A recent bulletin of the same company shows such a list and seems to answer the complaint made to us of late by several of our subscribers that slides on Biblical subjects were hard to get, and in some particular instances unattainable.

?—ASK US—?

Where can I get good screen periodicals suitable for high school use? D. R. Henry.

Answer: Communicate with the Community Motion Picture Bureau, 46 West 24th St., New York. They issue "The World Today." Also, try Paramount and Universal Exchanges.

* * *

Is there such a thing as an inexpensive moving picture camera, one that will take regular width film? L. James.

Answer: Yes. The Universal Camera is inexpensive. Write to Burke & James, selling agents, 350 East Ontario st., Chicago. Also write to the Simplex Photo Products Co., Richmond Hill, Long Island, New York.

* * *

How many copies of each picture do the film companies make? B. R.

Answer: That depends on the subject. Films wear out in time and new prints must be made. On educationals, perhaps six or ten will be sufficient. On dramatic works, sometimes 75 are made.

* * *

What is the cost of stereopticon outfit? School Teacher.

Answer: Lantern, from $30 to $50; screen, $4 to $12; screen standard, $6 to $16; tank, $8.50 to $15. Consult the advertisements in MOVING PICTURE AGE.

* * *

What will a motion picture screen cost? L.

Answer: Anywhere from $4 up. Write to the equipment houses advertising in this issue. They will be glad to send you their lists.

* * *

Is any resident of the state entitled to use the lantern slides issued by the state university? Indiana.

Answer: The extension department of your own university writes: "Any responsible representative of a school, library, club or other organization in Indiana may borrow lantern slides on application to the division."

* * *

What is the best way to darken a classroom for using the stereopticon?

Answer: Special preparation for darkening a room in many cases is unnecessary if a strong electric current of 15 or 20 amperes is available. When extra shades are required, they should be hung as a wide window shade, from center to center of casing.

* * *

What system is usually followed in circuiting stereopticons and slides in rural communities? J. B. M.

Answer: There are usually too many schools in a county to share one instrument. It is advisable that the schools club together in clubs of 5 to 8, depending on the size, making themselves community headquarters not only for the education of their pupils, but also for agricultural extension and general community service.

These different schools arrange for the use of a stereopticon on successive nights, together with a set of slides, the lantern and slides being sent from one school to the next until the end of that particular club circuit is reached, when the slides go on to the next club circuit and the lantern goes back to the first school in it. These clubs can avail themselves of slides from a number of sources.

* * *

I have a second hand stereopticon. Where can I get special holiday slides? Monroe.

Answer: Christmas, Easter, Washington's Birthday and such holidays are well covered in the listings of the companies advertising in this magazine. Consult them.

* * *

Are there any real good slides on astronomy? Biggers.

Answer: The McIntosh Stereopticon, 30 East Randolph street, Chicago; The Moore-Hubbell Co., Masonic Temple, same city; the Walter L. Isaacs Co., 36 East 23d street, New York; the Geo. Bond Slide Company, 14 West Washington street, Chicago, can all help you out. Write to them.

* * *

What strength lamp do I need for entertainment purposes? Georgia.

Answer: The 400-watt Mazda is strong enough for fairly long-distance projection. The 250-watt for classroom use. A 1,000-watt lamp is also manufactured, but is needed only for unusual work where very high illumination is required. The bulb alone can be mounted by anyone in a box to replace the arc lamp in case it is desired to change from arc light to the Mazda. This has been done by owners of older models.

* * *

In your current October number on page 19, under the caption "?—Ask Us—?" you mention that the United States Bureau of Education acts as a distributing agency for educational films. We desire to know whether or not this organization distributes just their own films, or whether they list films prepared by commercial concerns and on what basis they distribute them. I would be pleased to have you state in your correspondence what the complete address of this association is.

Answer: The United States Bureau of Education distributes its educational films through the various state colleges and universities, but whether they handle films prepared by any other business or educational organizations than their own they will be best prepared to inform you. Address a letter to them at Washington, D. C., or to your state university and you will receive complete information as to the character of their films and system of distribution.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

THE Association of National Advertisers, representing several hundred of the leading advertising men and concerns of the United States, has found it expedient to make an investigation of the entire industrial moving picture business for its members.

This has been brought about largely because of the ever-widening interest in the subject itself and by the claims and counter claims of industrial producers. It appears to be the wish of the A. N. A. to find out what standards there are, if any, governing the business of film production and how they can best be applied to their purpose. An investigation of the various producers, what they have to offer, as well as a survey of the membership of the A. N. A. concerning experience with, as well as ideas of film production, will be of great value to all concerned. There seems to be no feeling in the association headquarters that moving pictures cannot be made to serve industry; on the contrary, the writer has found much enthusiasm there. But there is a feeling that more progress must be made if the full benefit of the screen is to be enjoyed by American business enterprises. Most producers are working as closely as they can with the association in order to lay before the latter all data necessary for an intelligent report on the situation.

* * *

The Carnation Milk Products Company, perhaps the world's leading canners of condensed milk and cream, were among the pioneer users of moving pictures. Fortunately, the Carnation people looked upon the screen as a great educator and fortunately, also, their field was one that did not present great difficulties in matters of circulation of reels and effective exhibitions. Considerable attention has been given by this company concerning the conservation of dairy herds and the soil necessary to make dairymen prosperous.

This has involved a great amount of research work and educational work on the part of the company. Films have played a constantly increasing part in this work. The film can be shown to the dairymen at conventions, state and county fairs, in rural schools, churches and even lodges. With scarcely any effort, the Carnation people have kept their reels in use almost constantly, reaching at all times the audiences they have precisely wanted to reach and the result has been satisfactory in the extreme.

* * *

The business of this mammoth concern is to maintain the quality of their product and to insure sufficient quantity. The productivity of dairy herds and the increase in dairy herds is the keystone of the business. Therefore, it is important that the dairy business be prosperous and adequate if the company is to prosper likewise. Films have been found to be an indispensable medium to this end.

* * *

The Burroughs Adding Machine Company has had considerable success with portable projectors in the hands of their district salesmen. The Burroughs films were made by the Bray Studios and not only demonstrate the adding machine itself, but also take the audience through the factory where the adding machines are made. Mr. W. G. E. Birkett, advertising manager of the Burroughs Company, recently stated that all requests are referred to the district offices.

This department recently asked a number of national advertisers whether or not their moving pictures are in demand for institutional use. The replies are interesting. A few of them are reprinted here:

We are very glad of an opportunity to show our film whenever we have a chance to and whenever we believe it worth while. However, we do not rent these films, as one of our representatives generally shows it himself, Mr. C. D. MacGregor, our district advertising manager for the central western states, who is located at 643 Marquette Building, Chicago, Illinois, has one of these films, together with a projecting machine.

Yours very truly, W. G. E. Birkett, National Advertising Division, Burroughs Adding Machine Company.

* * *

Our films are in the hands of our dealers and branches, where they are being put to good use. Our plans are to increase our distribution of this material. Yours truly, J. I. Case Threshing Machine Company, M. O. Lawson, Advertising Department.

* * *

We have a motion picture film used by Buster Brown in giving receptions to our customers, and used by the customers, themselves. It is a 1,000-ft. film, the first 700 ft. of which represents purely comedy between Buster Brown and Tige and several village characters. The last 300 feet take these same characters through our Buster Brown factory. Whether there is enough educational feature therein to be of advantage or benefit to schools and colleges we do not know. However, we haven't overly many of the films, and they are used to a great extent by our customers, although, whenever possible, we try to accommodate anyone who writes, asking for a film for a special occasion. Very truly yours, Brown Shoe Company, Inc., P. M. Freeman, Advertising Department.

* * *

Your recent letter regarding moving picture films of our industry has been received and noted. In the distribution of the film which we own, our policy has always been to only use this film where a representative of the company could be present to explain the process. We confine the distribution of this film to call by our own representatives. Very truly yours, Lehigh Portland Cement Company, Howard Rhode, Advertising Manager.

* * *

Answering yours of 9th inst., we still have a limited number of films available for schools, colleges and churches. The quantity we have, however, is not sufficient to justify a statement that we want them widely shown. Thanking you for your interest, we are, yours very truly, Beech-Nut Packing Company, Arthur Booth, Publicity Manager.

The Heil Company of Milwaukee, Wis., has had produced by U. C. Films, Inc., of that city, a moving picture delineating the use of their hydro hoists. It is the plan in this campaign to secure countrywide exhibitions by means of portable projectors in the hands of the concern's salesmen. Another production recently filmed by the same producer is for The Motor Truck Company, Wisconsin distributors of the Master Truck. This film recently enjoyed a run at the Toy theater in Milwaukee and will get circulation throughout the territory in which the truck concern does business.

Film contracts are built up to appeal to types and classes; for instance, a large industry desires to have a story of educational value for a restricted class. The production of such a film will consist of the assembled ideas of men high in their relative standing in the engineering and business world—the result will be a pertinent appeal to his audience.

* * *

The Mercury Tractor Co. of Chicago has had films produced by the Rothacker Co. of their tractor in the course of construction. Modern machinery necessary to the making, also a strong vital argument in the quality of material used, is brought out, and they follow this with actual working conditions in industrial plants of the tractor and trailers in operation. Nothing can be more forceful as an argument on the value of mechanical aids, than seeing the operations carried out.

Reading matter may be explicit in detail but different minds may construe the operation or construction in just as many ways as there are readers—in other words we are all fitting the conditions to our own environments and these might be decidedly limited. A properly conceived industrial film hardly needs captions or reading matter for explanations except to carry over the technical and educational value of the functions performed. Successfully organized business, in any walk of life, in any country, means the result of brains, labor and romance.

How far would any of us get without imagination? Think this over and when the reason and desire to have our thoughts and your work sent out into the world, consider this direct medium, the film in the language all people will understand.

Clock factories, automobile industries, electrical and machinery plants have utilized the film, to interest and educate the public which psychologically is now reaching out in all directions for help. Not in the helpless manner of years ago, when only the few had the knowledge and opportunity for success, but because the present day and generation has forced upon the majority, to be successful, we should utilize all our privileges and benefits and no more direct methods for results, is at hand, than seeing through our own eyes the wonderful things this age is accomplishing.

The screen picture is the medium and has arrived as the instructor without comparison.

E. J. CLARY.

These Agencies Are Authorized Distributors and Dealers for the DeVry Portable Projector

Baltimore, Md., and Delaware
*Harry Lewy
Lewy Commercial Film Studios
217 N. Liberty St.

Billings, Mont.
Western Theatre Equipment Co.
Babcock Theatre Bldg.

Bismarck, N. D.
Publicity Film Co.

Boston, Mass.
Cobb Studio
175 Tremont St.

Burlington, Vt.
Harold W. Slocum
184 Church St.

Chicago, Ill.
Atlas Educational Film Co.
63 E. Adams St.

Chicago, Ill.
Commercial Motion Picture Co.
2436 Sheffield Ave.

Chicago, Ill.
*Wade Talking Machine Co.
14 N. Michigan Ave.

Dallas, Texas
*Southern Theatre Equipment Co.
1815 Main St.

Dayton, Ohio
Projection Equipment Co.
Box 97.

Denver, Colo.
*The Swanson & Nolan Theatre Equipment Co.
Box 1854.

Des Moines, Iowa
*Superior Educational Film Co.
577, 7th St.

Detroit, Mich.
*J. Millen
724 Penobscot Bldg.

Dubuque, Iowa
Egelhof & Son.

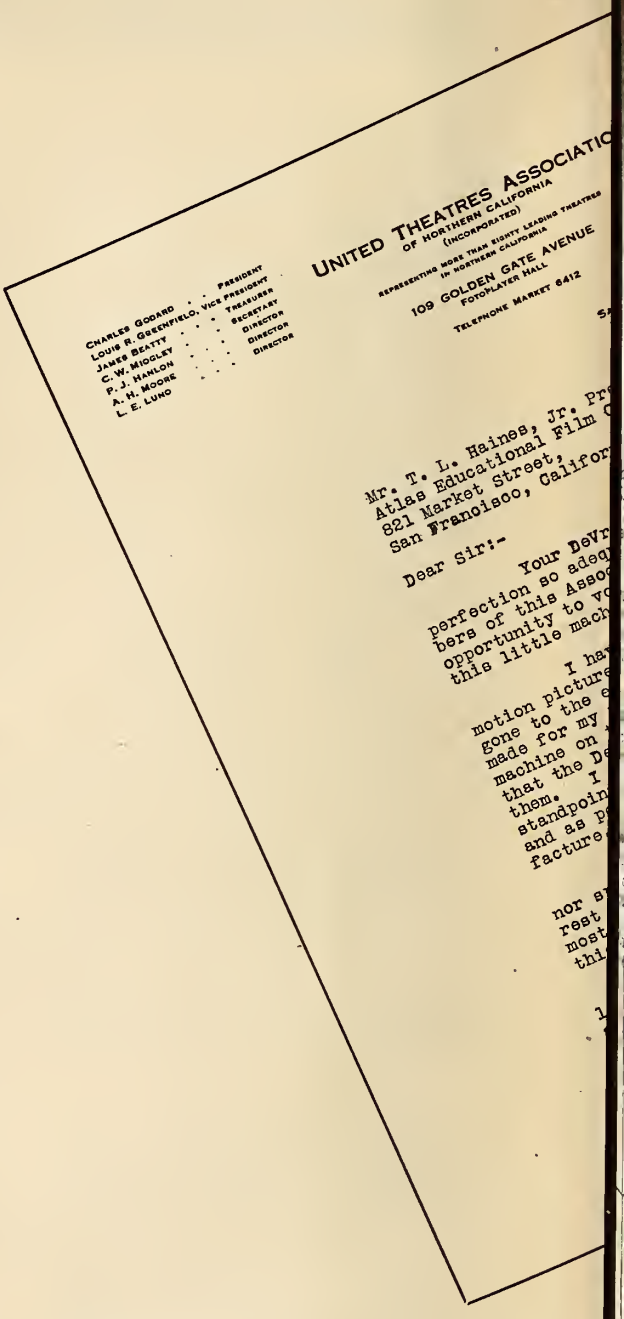
Emporia, Kansas
Mr. M. L. Smith
Kansas State Normal School
Department of Visual Education.

Erie, Pa.
Ashby Printing Co.

Fargo, N. D.
Northern School Supply Co.

Grand Rapids, Mich.
The Camera Shop
16 Monroe Ave.

Jersey City, N. J.
Harry Glessner
249 Pacific Ave.



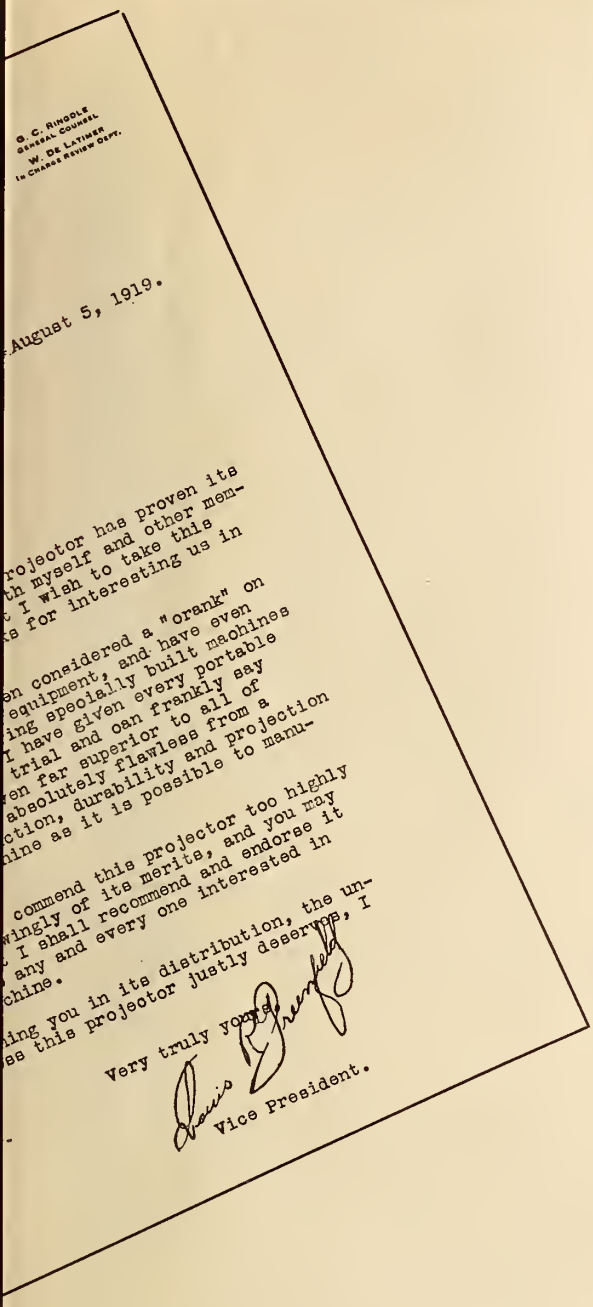
The DeVry Portable

Further particulars—
logue—will be gladly

THE DeVRY

1240 Marianna St.

*State



G. C. RINGOLF
GENERAL COUNSEL
W. DE LATIMER
IN CHARGE REVIEW DEPT.

August 5, 1919.

rojector has proven its
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I wish to take this
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equipment, and have even
ing specially built machines
I have given every portable
trial and can frankly say
en far superior to all of
absolutely flawless from a
ction, durability and projection
hine as it is possible to manu-

commend this projector too highly
wingly of its merits, and you may
I shall recommend and endorse it
any and every one interested in

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ing you in its distribution, the un-
es this projector justly deserves, I

Very truly yours,

Vice President.

ion Picture Projector

lete descriptive cata-
n request from you.

RPORATION

CHICAGO, ILL.

These Agencies Are Authorized Distributors and Dealers for the DeVry Portable Projector

Kansas City, Mo.
*Equitable Film Corporation
Ozark Bldg.

Newark, N. J.
Edgar B. Haines
25 Avon Ave.

New Orleans, La.
*Harcol Film Company.
406 Tudor Theatre Bldg.
General Southern Distributors

New York, N. Y.
*J. H. Dreher
The DeVry Corporation, New York Branch
141 W. 42nd St.

Philadelphia, Pa.
Thos. D. Burhans
Community Motion Picture Bureau
1208 Vine St.

Pittsburgh, Pa.
*Mr. George Bates
Pittsburgh Commercial M. P. Co.
938 Penn. Ave.

Portland, Ore.
Service Film & Supply Co.
393 Oak St.

Providence, R. I.
Western Feature Film Co.
76 Dorrance St.

Richland Center, Wis.
A. S. Rockwell

St. Louis, Mo.
*Schweig-Engel Film Corporation
4927 Delmar Blvd.

St. Louis, Mo.
Evangelical Brotherhood Film Assn.
2911 McNair Ave.

St. Paul and Minneapolis, Minn.
*Raths, Mills & Bell, Inc.
817 University Ave.

Salt Lake City, Utah
*Eric V. Saderup
604 Continental Bldg.

San Francisco, Cal.
*Atlas Educational Film Co.
821 Market St.

Spencer, W. Va.
Robey Electric Co.

Spokane, Wash.
*Mr. Al. Clapp
South 171 Wall St.

Spokane, Wash.
*John W. Graham & Co.

Toledo, Ohio
Animated Ad. Service
206 Huron St.

ors.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Bird Cliff Dwellers—Amazon Trails

In Oregon, along the shores of the Pacific, birds of various descriptions make their homes in vast numbers. The cormorants are the aristocrats of bird fowl and live on the high cliffs, relegating their neighbors, the sea gulls and others, to live in the lower level apartments. Landing on the shores of these rocks is extremely difficult, because of the surging waters against the cliff, and the treacherous hidden reefs. At times when the birds are startled, there is a flutter of a thousand pairs of wings, as they fly away to safety. Bray Pictograph B7006 shows young sea gulls, two days old, wobbling on their pancaked feet. Growing bananas in the Fiji islands, on the opposite site of the earth, is a huge industry. The city street vendor gets his supply from these far-away lands. He calls out "Nice-a da banan!" and retails the luscious fruit at five cents a piece. The picture shows the plowing of the ground by oxen, and the growing of the banana plant in its entirety. Baby bananas show bunch formation. The plants are carefully sprayed to prevent a disastrous blight. The clusters of bananas are picked and shipped green, when the fruit is nearly ripe. The bunch is cut from the plant, and the plant cut to the ground. The roots later send up a new stalk or plant, to grow the next season's crop. Bananas are transported by water, in small scows; thence they are loaded by hand onto the waiting steamship. The native Fiji banana loaders are shown, wearing the hibiscus flower in their hair, and at "chow" time, taking a hasty lunch, while they sit cross-legged on the dock.

A Pictograph expedition was sent into the remote and little-traveled regions along the trails of the Amazon River, in South America. Scenes showing the preparation for the climb, loading the mules, a rest under the frowning cliffs on the way up, give a clear idea of the geographical surroundings. The travelers pass through a sleepy South American town and resume their upward climb. After a brief stop for lunch, they go single file over a shaky bridge above a turbulent mountain torrent. They finally reach, at the end of the day, an inn, where "first come, first served" is in order. Rudolph Bell for twenty years has been the cook for wild animals of the New York Zoo. He is shown preparing a tempting custard for a sick monkey. He is also an expert at preparing meals for unusual animals, such as a dainty banana for a macaw of South America, and fresh eggs for the gila monster. This picture also shows pelicans catching fish on the fly, as they are thrown to them.

Each number concludes with a cartoon, usually amusing to a greater extent than it is instructive.

Trips With Burton Holmes

In T-1231, Famous Players-Lasky introduce the teakwood industry of Siam, which may be called the big business of that country. Down the Siamese rivers come the long rafts of heavy teak logs, piloted by sturdy Siamese oarsmen, to the mouth of the river, there to await shipment to foreign ports. Mr. Holmes takes you northward into remote Siam, there to watch those most intelligent of animals—the elephants—without whose enormous strength and intelligence the native woodsmen would find the handling of the heavy timbers practically an impossibility. To see them at work gives one an entirely new idea of elephants. T-1232 shows Florence, always a mecca for the American tourist. Everywhere one turns there is something of beauty or of historic or of legendary interest, but in the royal stables Mr. Holmes discovered a wonderful "repair shop" for mutilated heroes of the late war. Men and officers of the Italian army, under the direction of American instructors, showing hundreds of stiff-limbed and weak-backed men how to regain their strength and agility in spite of wounds and disease, by means of remarkable "setting up" exercises. A few moments spent in watching the rebuilding of these men forms an up-to-date picture of utility and fraternity. In T-1233 Mr. Holmes invites you to meet many of the distinguished men who are today making history in the Philippines, the islands of our little brown brothers, men whose education in government has been given them by a kindly and fair-minded nation. You will meet the celebrated Don Emilio Aguinaldo, also the Sultan of Sulu attended by his native princes.

Fish, Flesh and Fowl in Ford's Weekly

How they raise fish for stocking different bodies of water, and where do the fish come from which are sold in the markets? These questions are answered in the Ford Educational Weekly No. 165, entitled "The Anglers," distributed through Goldwyn. The film shows the hatcheries of the Au Sable River. The various stages of the hatching of the fish are shown from the time the eggs are taken from the fish and hatched by machinery, with views of the process of evolution from egg to fish taken at periods ten days apart. The care of the fish in the big ponds is also shown. In contrast to the sheltered life of the fish in the hatcheries the sport of the angler is depicted with the whipping of the stream for trout both by wading and casting, and a close-up study of the various varieties of trout.

A sightseeing trip around New Orleans and St. Augustine, a reminder of the history of the southern cities, a geography lesson, a reviewing of the old legends of the wishing well and Ponce de Leon's fountain of youth, are all embodied in No. 166, entitled "Going South." The scenes are taken in New Orleans and St. Augustine and through them one is taken on a film trip around these cities with stops at all the places which make the two southern cities famous.

A camera visit to the zoo with a stop at every cage is the subject of No. 167, entitled "Animal Antics." The film will be of great interest to children, and is especially good from an educational standpoint for the study of animals, as the scenes are almost entirely close-ups and the photography is very clear, so the animals can easily be studied. All the different animals are shown with scenes of their feeding, bathing, and their actions and play. The monkey cage will make the children laugh, as will the elephant's bath and the funny ducks standing on their heads to catch bugs in the water.

Life on a fishing schooner in the Gulf of Mexico forms the story of the Ford Educational Weekly No. 169, "Snapping Snappers." The weather-beaten fishermen are shown hunting for red snappers and groupers, the methods used in catching them, a big catch and the preparing the fish for shipping in barrels of ice. Many interesting character studies of the "old salts" are afforded by the picture.

Where the Bolsheviki Were First Defeated

The defeat of the "red" forces by the Letts and the subsequent occupation of Riga was hailed throughout the civilized world as the first important defeat of Bolsheviki sway. At that time Von Der Goltz and his German veterans supported the Letts. Timely pictures of this occupation of the Baltic seaport by the Lettish victors are shown in a recent International News reel. The German adventurers then in league with the Letts and now opposing them also are shown, and in some of the news reels remarkable views of the Baltic storm center. The destitution of the civilian population and their dependence upon bread-lines are depicted. There also are views of loyal Lettish women who have taken up the rifle in defense of Lettish nationality. Another feature of the International News reel No. 42 is a sky-trip from Nova Scotia to New York in the monster Handley-Page land machine "Atlantic," with Major Brackley and Vice-Admiral Kerr, R. A. F., as pilot and navigator. The ride has many thrills. The dangerous "peace-time" occupation of Uncle Sam's mine-sweepers is shown in some of its touchy phases. Other views of interest in the news reel include a wild Freshman and a Sophomore flag rush at Columbia University, flashes of the $50,000 handicap on the turf at Latonia, thrills of window washers on New York's tallest buildings, a run on a Shanghai bank, China, and close-ups of a lady leopard having her nails manicured.

Slow Motion Analysis of a Crowd

An analysis of a crowd made by slow motion photography is contained in a recent release of Universal's Screen Magazine. There have been pictures of horses races, athletic sports, etc., made by this process, but never before has a crowd been shown, and the feature showing the congestion at Fifty avenue and Forty-second street, New York, at the noon hour is of interest. When Harry Walker, a resident of a small Tennessee city, was informed by his landlord that his rent would be raised, he took his family to the mountains, near Tuchaleechee Cove, Tennessee, and built himself a bungalow of logs and mud. A washtub he hollowed out of a log. He made his wife a broom from a piece of hickory limb, and built his own furniture. Instead of paying fifty cents a pound for pork chops, he takes his trusty rifle and goes and kills a wild hog. Mr. Walker laughs at "Old High Cost," and says he wouldn't go back to the city. Some interesting scenes of the Walker home in the hills are shown.

Nature Pictures in Colors

Prizma Natural Color Pictures in their release, "The Roof of America," distributed by World Pictures, gives to the patrons of picture theaters a wonderful scenic in all the glorious hues of nature. They have pictured the Continental Divide from which mountain streams flow west to the Pacific and east and south to the Gulf. This American watershed located in northern Montana, with its valleys half a mile deep carved between mountains reaching an elevation of 10,000 feet, and its numerous lakes reflecting the wonders of nature has but recently become accessible to tourists. American enterprise is responsible for the establishment of a number of unique hotels and chalets as resting points in these gardens of the sky. Although modern improvements have been installed to insure the comforts of those traveling through this picturesque region, there are millions of Americans who will be unable to enjoy these pleasures in person. Prizma, with its remarkable process of recreating nature in all its colors, will bring to the public faithful reproductions of this masterpiece of God's creation. "The Roof of America" is full of rare offerings of natural beauty formed among the clouds of the Continental Divide. This picture shows the lakes forming magnificent mirrors that reflect in detail the snow-capped peaks of the Montana Rockies and the Blackfeet braves in their native costumes add a colorful touch to the picture.

Y. M. C. A. Work With Motion Pictures

Mr. George J. Zehrung, director of motion pictures and exhibits of the Young Men's Christian Association, states that "since January 1 our bureau of motion pictures and exhibits have provided 3,070 free programs to 1,050,000 industrial workers and their families. Our service to Y. M. C. A.'s especially in industry is a little different from other exchanges, owing to the fact that we provide these programs without cost other than transportation for the length of time desired by the secretary. If they were required to buy their programs from the regular commercial exchanges, the cost would make this service prohibitive. During July 20 associations were conducting 82 outdoor shows each week. August was our banner month in which we furnished 443 programs which were enjoyed by 335,000 people. With these shows the association usually runs a comedy or short drama, which are secured from a commercial exchange.

What a School Principal Thinks About It

Mildred, Minn.

MOVING PICTURE AGE,
418 S. Market St.,
Chicago, Ill.

I have been an interested reader of your magazine but a very short time. Now I am enclosing my year's subscription so I will be sure to get it *all* the time. I do not see how any wide-awake person of either secular or religious education can be without it. [We concur.—Editor.]

I hope the supply of "Showing Movies for Profit in School and Church" is not exhausted.

JAS. F. LICHTENBERGER,
Prin. Dist. 14, Cass Co., Minn.

Motion Pictures of the Future

In talking of films of the future I believe that books and plays are due for a long sojourn on the shelf.

If I start out to get a new suit of clothes, do I go down to the second-hand store and ask the tailor to make for me a new suit out of an old one? Not that anyone can notice it. In the future we shall be looking around for original stories—stories from new cloth—instead of making them over for the screen from books or stage plays.

Plot, in my opinion, will be incidental in connection with the story. The play will be built up about a theme—whether constructive or destructive, tragic or humorous—because the advancement of screen art has arrived at the point where we must be able to drive home a great truth, teach a lesson and become even more important than being a mere entertainment.—Douglas Fairbanks.

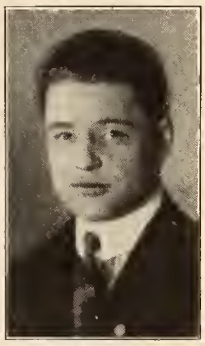
How would you like to have the job of examining bombs and infernal machines? Trade places with Inspector Eagan of the New York Fire Department, whose job it is to examine queer-looking objects that are suspected of being infernal machines. Inspector Eagan once came across a very innocent-looking violin box, which might be an infernal machine. His suspicion was correct. He spent seven months in the hospital after opening it. The camera caught the inspector at work on his toys, and he is shown in "The New Screen Magazine" taking the "might" out of "dynamite."

Growth of the Slide Making Industry Shown on a Little Journey to "Slide-Land"

By Thomas B. Bedding

(Formerly Editor British Almanac of Photography)

(This is the second of a series of articles by Thomas Bedding announced in the September issue of MOVING PICTURE AGE *[Reel and Slide Magazine]. Mr. Bedding is president of the Professional Photographers' Association and his treatment of the subject is with full knowledge of its many interesting angles.)*



Herman A. Rosenberg, Sales and Service Manager.

In paying a visit to Slide-Land we are ushered into the reception room where conspicuously placed is a display case inviting inspection of mats and many other articles useful in stereopticon projection. A few steps bring us to the city sales counter, where all the activities of the Standard Slide Corporation may be said to converge at some time or other. And the more easily to give a prospective customer an idea of the variety of slides from which he may make choice, there is placed, nearby, a revolving rack device, illuminated with electric lights, consisting of two circular frames, each holding about one hundred slides. This device revolves slowly enough to allow close inspection of the slides, yet quickly enough to give a change of view every few seconds. The illumination from within imparts a pleasing color scheme and affords some idea of the stereoscopic effect. Herein we viewed slides of most prominent national advertisers; slides for every line of business; for feature productions and natural life-like glass transparencies of views from all over the world. This revolving display is intended to give the onlooker some idea of the vast scope of the slide industry by presenting a selection of slides for all purposes.

In another corner of this room we observed the operation of an automatic stereopticon mechanically exhibiting and charging fifty-two different slides, projection being made on a 16-inch by 16-inch transparent rubber curtain in the direct view of all visitors. This machine is being successfully employed for store window displays where it is attracting considerable attention; also for educational work in schoolrooms, hospitals and industrial plants as well as for advertising purposes in theater lobbies and in public halls. The device requires no attention; is foolproof and so constructed that it is turned on or off like an ordinary electric light. Quite a number of installations have been made at seaside resorts during the past summer.

City sales counter. Slides are sold here to the local trade and visitors are shown the line.

From the city counter to the sales department is a natural step. Here slide campaigns for trademarked articles are planned and submitted; screen advertising problems are discussed and new methods of helping the advertiser to get the utmost from his screen publicity are evolved. This sales force consists of some of the ablest slidemen in the world; men whose daily task it is to conceive plans for the distribution and successful exhibition of lantern slides on thousands of screens. It was largely through

(Continued on page 30)

Ad Slides—Good and Bad

A Department of Criticism, Edited for Reel and Slide Magazine by Jonas Howard

COLORING of a high quality is more necessary to the well made advertising slide than it is to the educational or purely entertainment slide. A considerable number of readers who have used slides in advertising have written this department asking for information on the subject of coloring, for their guidance. We reprint herewith the views of no less an authority than Johanna S. Alexander, written at the request of the McIntosh Stereopticon Company, Chicago. While elementary, the ideas expressed are valuable and concern the fundamental principles of good color work.

Today, when one considers the large and ever-increasing demand for lantern slides, to be used for illustration in education and amusement, also for home entertainments, it is really surprising how few of the numberless slides are well colored. Perhaps it is due to the fact that there are really very few artists who make a specialty of slide coloring. And the work is often done by amateurs, who are not skilled enough in the use of applying harmonious colors. There is nothing so offensive to the eye as gaudy, "all out of harmony" coloring. We hear people say: "Give me a plain, uncolored picture, rather than one all out of harmony with nature, in color effects." Surely we cannot blame them when we see some of the travesties projected on the screen, and classed as colored slides. On the other hand, a good and carefully colored slide never fails to appeal to the more refined senses, and certainly is preferable to the uncolored slide. To become proficient in this work, one must have some artistic taste, good eyesight, a steady hand and much patience, and success will surely follow as skill in the work develops.

* * *

An outfit of colors and the necessary tools is very inexpensive. It consists of but very few articles. All shades of colors are produced from mixing the three primary colors, red, blue and yellow. However, the beginner will have a little difficulty in mixing the desired shades, and for him a set of colors containing from twelve to sixteen different shades, ready for use, is recommended. A few round pointed red sable brushes, Nos. 2, 4, 6 and 12, will answer most purposes. A divided, covered china palette, a glass of water, a piece of cloth to wipe the brushes on, a magnifying glass, a bottle of India ink for spotting, and a retouching frame which is adjustable to any required angle, so as to permit the light to pass through, will be found all the tools necessary.

The three colors, red, blue and yellow are called primary colors. Combine either one of these with the other, we have a secondary color, such as orange—composed of red and yellow mixed; green—blue and yellow mixed; violet—red and blue mixed. A combination of these secondary colors will reproduce a third or tertiary color, such as brown, gray or neutral shades. Colors are also termed warm or cold. Blue is a cold color, red and yellow warm. Orange is considered the warmest color. A green may be either warm or cold, depending upon the amount of blue or yellow forming it. Select a light room, preferably a north light. The bright sunlight falling on your work is often a disappointment when the slide is projected on the screen, as the yellow will be found to have entirely disappeared. Select a slide without density in any part, and sharply and clearly defined throughout, with transparent shadows and a clear sky. A slide for coloring must be thoroughly washed, so that no hypo remains, as the least bit of soda will cause the colors to change when applied. The alum hardening bath must also be so regulated as not to cause the film side of the slide to become too hard, as coloring under such conditions becomes very difficult, and makes it impossible to apply the color washes smoothly.

* * *

Place your slide on the retouching frame, facing the light, dip your largest brush in cold water, and cover your slide entirely with it. This helps to get the washes on smoother and prevents hard edges. The coloring must be very carefully done with thin, even washes, for if the color is applied too thickly it destroys the transparency and clearness of the slide. It is always safer to use weaker colors at first than use them too strong, as by trying to wash off the surplus color, the delicate film covering of the slide is often scratched and the slide ruined. It is a very good plan at the beginning to project the colored slide on the screen, and study the effect carefully, thus acquiring a good knowledge of the correct density of color.

The first rule is that skies are always bluest at the top of the slide, due to the fact that, if we look directly upward in nature, we look through less of the atmospheric haziness, which is always to be found closer to the earth's surface. Always commence your coloring at the horizon and wash in the orange yellow about a third of the way up, following immediately with the blue, from the top down, to meet the orange yellow, blending the one with the other. If the first wash looks too weak, and needs a little more depth, commence each brush full of color from the upper or lower line, and wash downward or upward to the line where the colors meet and blend, never starting with a brush of color in the middle of a slide.

Where sunset effect is desired, deepen the lower edge of the orange yellow with a little red. A slide with a plain sky may be much improved by painting a few clouds near the horizon, using weak orange and gray blue, but this should be done very delicately, so as not to produce any harsh effects in coloring. For distant mountains and hills, use a weak wash of gray blue, obtained by mixing blue and a touch of red and yellow. The reflection of sunset in water—should there be any water in the foreground—must always correspond with the sky tints, the colors reverse, of course, and, if carefully applied, is very effective. Roads, if any in your picture, are often left uncolored, or a nice effect can be obtained by washing over them a weak mixture of orange. In selecting colors, as applied to a slide, much depends on the artist's individual taste; the same slide colored by different artists can be so treated with varied tones as to be scarcely recognizable.

The second rule is that all landscape work has a distance, a middle distance and foreground. The colors in the distance are always kept soft and atmospheric, and take on a bluish-gray tinge which gradually melts into the blue-gray haziness of the horizon. In the middle distance subjects such as a group of buildings, a field or forest, take on a more definite color, but are still kept subdued, while the bright and rich tones are only used in the immediate foreground.

* * *

The third rule to keep in mind is where and when the shadows fall, as they show the time of day. The color of a picture in the bright summer months with the sun near the zenith, is certainly of a vastly different nature from the same picture made during the time of the year when the sun is lower, also different from what the coloring would be even made the same day, either earlier or towards sunset of the day.

In the coloring of the portrait the face or flesh coloring is a matter of first importance and must receive careful attention, as it is very easily overlooked. A good flesh tint is obtained by mixing yellow with a little red, taking care to make it very weak. Make an even wash from the forehead down, taking care not to run the flesh color into the eyes. Then strengthen the flesh color by adding a little more red, touch to the cheeks, lips, chin and ears. It is not necessary to apply color to the shadows of the face as the gray of the photograph on the slide, washed over with flesh color, will give the required effect. The eyes should receive careful attention.

If very dark in the slide a touch of flesh color will make them appear brown. A weak blue for gray, a deeper blue for blue eyes. A good color for the hair, especially a brown, is quite difficult as the red is apt to predominate or will develop in excess after the slide is dry. If this happens, tone down with a little green color, which also can be applied to the face if the flesh color proves too red. Yellow with a touch of red will do for blondes, and blue-gray for gray hair. Black hair does not need coloring. The dress of a figure in a landscape should always be colored so as to harmonize with its surroundings.

The only thing of importance in coloring an interior is to strive for color harmony.

Spotting out should be left to the last, when the colors on the slide have entirely dried. You will often come across slides having small holes in the film, which are more visible after coloring and when projected on the screen magnify considerably and should therefore be covered. To do this, pour a small quantity of the india ink in a dish, and using the No. 2 brush, apply to the hole, diluting the ink to get the same density as the slide. If the spotting is done too dark, the effect on the screen is as bad as if it had not been spotted at all.

* * *

Be very careful to cover each object that you think should be colored with much care, as a hair line run over is magnified to many times its size when projected on the screen.

Do not let your brush rest on one place long enough for the film to absorb the color, or a dark spot will be the result.

Never attempt to color anything silhouetted against the sky, while it is still wet; it is much better to do so when the sky is entirely dry, as your green color of the trees or red of the building are apt to run into the sky color and spoil the slide.

Use bright colors sparingly, better to err on the side of soft tints, and strengthen later, if needed.

Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago. If an answer by mail is desired, enclose stamped envelope.

REFLECTION OF LIGHT RAYS FROM THE MAZDA LAMP

By W. R. Rutledge

THE theory of the reflection of light from a given source to any specified focal point is one on which engineers entertain differences of opinion which would be very amusing were they of less importance. Some advocate the use of a spherical reflector for the purpose of centering the rays of a mazda lamp onto the aperture plate of a motion picture machine, others are strong in their advocacy of the mangin shaped mirror for the same purpose. Some projectionists have gone as far as to say that reflectors are unnecessary and that as good a picture can be obtained without them as with them. With all due respect to the opinion of the latter, they are wrong in their conclusions. The best use of the reflector is found in its function of concentrating the available amount of light on the aperture plate.

Opinions differ materially concerning the amount of "stray" rays that can be gathered and concentrated, but there need be no argument whatever concerning the question of concentration from the focal point. when the reflector is of the right shape and dimensions and is placed in proper relation to both focal point and source of light. The superiority of the mangin is unquestioned when a photo-meter is used to measure the results of any comparison. With this reflector the light is not concentrated directly back again to the point of source, but through and around the source to the aperture plate on the machine, giving a maximum of both direct and reflected rays.

With a spherical reflector in use the concenfration takes place directly on the source of light (the lamp filament) when the reflector is placed in position according to the instructions usually sent out by those who are advocating the use of spherical reflectors. The surface of the mangin is more flat, has less convex, with the result that concentration takes place at a greater distance from the reflector and thus much nearer the aperture, which gives greater illumination on the plate. It also results in lessening the amount of heat that is concentrated on the filament of the lamp, as the secondary heat, caused by reflection, is less apparent, the most beneficial result of this being evidenced by longer life to the lamps. Some mazda devices are so constructed that the operator has no choice in determining the location of either light, reflector or focal point. All dimensions are fixed except that of distance between the machine and the screen, this important point being entirely to the optical lens to take care of almost automatically.

This mistake is the result of a lack of thorough investigation on the part of the designer of mazda equipment. Too much is left to the element of "good luck" and the function of the lens is not clearly understood. It is the light behind the film that defines it to the lens, and the lens, when in focus to the screen will faithfully carry the definition to the screen itself. The amount of light that can be obtained from the 30-volt 30-ampere mazda lamp is not a fixed quantity, the amount depends on various factors that are readily controlled by the operator, when he is provided with suitable apparatus for projection. There need be no change made from the regular condenser system used with carbon projection, if they are suitable to proper projection at the distance and for the amperage now used, they will do very well for mazda projection.

The distance between the light source and the condensers must be flexible, as must also the distance between the lamp and the mirror. Best results on the screen can be had when the projectionist has command of all the elements that go to make up perfect projection. The projectionist is not an automaton, but a living necessity in the booth and too much pains have been taken in trying to develop mazda projection apparatus requiring a minimum of mechanical intelligence in the booth. A device for controlling the voltage going into the circuit and regulating the amount of amperage used to illuminate the lamp, together with reasonably elastic appliances for placing mirror, lamp and condensers in proper focal relation to each other and the film, will, when used for their primary purpose, result in more uniform illumination on the screen, quieter and better pictures than can possibly be had with light derived from a carbon source.

The necessary apparatus to secure these results consists of a good transformer and lamp socket. There is as much difference in transformers as in the men designing them. Select a transformer that is designed to carry the type of lamp you intend to use, one of safe and economical capacity and capable of minute regulation of amperage as well as of voltage, for it is amperage, not voltage, that gives luminosity and so the regulation must be very close in order to obtain highest efficiency from the lamp without burning it out prematurely.

Next select the most suitable device for adapting the standard mazda lamp to the lamphouse you use. With these two important factors scientifically and mechanically correct, you will find that mazda light, properly reflected and with complete control in the hands of the projectionist will increase the patronage of your theater, front seats will be just as desirable as rear ones and many new patrons will be added to the roster.

It is now very evident that with the use of mazda device for adapting lights to the screen, mazda projection has come to stay.

* * *

The De Vry Corporation, in its very interesting and new "Manual of Portable Projection," points out some interesting matters in connection with placing the projector in relationship to the screen. We quote:

"In professional projection, where every element relating to the desired results when an installation is made, the placing of the projector in relation to the screen, like everything else, is taken into consideration. This is but rarely the case when a portable projector is used, though relatively just as important. Usually the projector is pointed on an upward slant, with the consequence that the light instead of being reflected back towards the audience is reflected to the ceiling, and consequently lost.

"Proportionately, as the size of the picture increases, so does the loss of light, until it is a practical impossibility to get anything like desirable results, and naturally the larger the picture, the more particular you must be in placing the projector in relation to the screen. Even in small pictures too much light is lost to commend this practice. If you must project upward, tilt the top of the screen forward 30 to 40 per cent of the angle at which the projector is tilted. Whenever it is possible to do so, place the projector so that the lens opening in the projector case is opposite the center of the screen. When this is done, the light from the screen will be evenly reflected and a uniformly clear picture will be seen by everyone in the audience, whether seated in front, side or rear of the auditorium.

"Where it is impossible to place the projector in a straight line with the screen, place it at as slight an elevation to the center of the screen as possible, pointing downward so that the light is reflected into the faces of the audience.

"It is to be remembered that the greater the angle of the downward projection, the greater will be the angle of the reflection from the screen. Too great an angle would result in the majority of the light being reflected into the faces of the audience in the first few rows while those in the rear, close to the projector, would hardly receive any. This, besides producing a distorted picture, resembling an inverted keystone, on the screen. To guard against this—when projection at an acute angle is necessary—tilt the screen back at the top about 30 or 40 per cent of the degree of the angle at which the picture is being projected. A novel way of projecting from which excellent results may generally be expected is to place the projector in an adjoining room and project through the transom or glass door. It has the advantage that the audience is not consciously aware of the source of projection, and is most desirable when a lecture accompanies the projection."

* * *

Continuing, this interesting little book says about screens:

"In portable projection—where showings are given only before small groups at a time—the 6x4-foot screen is the ideal one to carry. An 8-foot screen is the largest size that can be conveniently handled in going in and out of buildings, as the average elevator in a building does not exceed eight feet in height. An 8-foot screen is quite large enough for showings before an audience of a thousand people when necessary but where a permanent installation is made in a room fitted to accommodate five hundred to a thousand people, a 10x9, or 12x10-foot screen should be used.

"Whenever a permanent screen installation is made, under conditions sufficiently favorable as not to require its being rolled up when not in use, by all means have it mounted on a permanent frame and stretched taut."

* * *

"As is only natural with any article that is approximately five and a half thousandths of an inch thick, which is at the same time fragile, and traveling through a steel mechanism at the rate of a foot or more per second, film is susceptible to a certain amount of wear and disintegration.

"Film becomes soiled from particles of emulsion which have loosened, and from dust and dirt accumulated within as well as outside of the projector case. This can, in a measure, be prevented by carefully cleaning the projector after each exhibition. The emulsion side of the film will also, in time, become slightly scratched when the film is put to constant use. When these scratches fill with dirt, streaks very much like "rain" are seen on the screen while the picture is being projected. When this occurs, it is highly advisable that the film be thoroughly cleaned, the best procedure being to return the film to the makers.

"To remain flexible, film must have a specific amount of moisture. If left in a dry place, it will gradually dry out and become very brittle. In this condition, it frequently breaks. The large exhibitors store their film in vaults, maintaining the necessary degree of moisture. For the non-professional, however, the most satisfactory method of keeping film is to use humidor cans. These will preserve the film in the same way as a humidor box will preserve cigars. They are saturated with a solution made of camphor, glycerine, eucalyptus and menthol, preventing the drying of the film and the rusting of the reel.

"It is one of the golden rules of film projection always to preview film with which the user is not familiar. In the course of time many reasons will be found for doing this, as many films contain scenes that are not compatible to the conditions under which they are to be shown."

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NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Juvenile Motion Picture League of New York)

FAMILY FILMS

(Recommended for Young People and Adults)

The Home Town Girl. Reels, 5; producer, Famous Players-Lasky Corp.; exchange, Paramount. Remarks: Vivian Martin. In part 5, cut title, "What the devil does she mean?"

For Better, For Worse. Reels, 5; producer, Famous Players-Lasky Corp.; exchange, Artcraft. Remarks: In part 5, cut scenes of drinking a toast.

Little Comrade. Reels, 5; producer, Famous Players-Lasky Corp.; exchange, Paramount. Remarks: Vivian Martin.

The Kiddies in the Ruins. Reels, 2; producer, Welsb-Pearson Film. Remarks: British film. In part 2, cut title, "What the Hell," etc.

Taxi. Reels, 5; producer, Triangle; exchange, same. Remarks: Taylor Holmes. In part 2, cut title, "Hi lost his job to me in craps." In part 3, cut views of girl in underclothes.

The Bachelor's Wife. Reels, 5; producer, American; exchange, Pathé. Remarks: Mary Miles Minter. In part 1, cut scene of boys sticking out tongues.

Waiting at the Church. Reel, 1; producer, Lyons-Moran; exchange, Universal. Remarks: Comedy.

JUVENILE FILMS

Brer Rabbit and Brer Fox. Reel, 1; producer, Anson Dyer. Remarks: English film. Cartoon comedy.

INSTRUCTIONAL FILMS

Lessons in Physics. Part 6. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: The Magnet.

Hearst News 32. Reel, 1; producer, International; exchange, Universal. Remarks: Newark, N. J., firemen fight flames in chemical plant; Montebello, Cal., thousands of gallons of gasoline goes to waste in overflowing oil wells; Bridgeport, Conn., Salvage Submarine, Simon Lake, inventor; Saratoga, racing season opens, Douglas, Arizona, copper mines; San Francisco, Hindu ladies; Newark, N. J., army food put on sale, Mayor Gillen selling bacon at 36 cents a pound; Archangel, Russia, troops in rievew; indoor sports.

The Silken Cities of Kuwa-Ko. Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: Japan, art of reeling silk, cocoons arriving, the silk exchange, straining cocoon, 25 million bushels of cocoons is the yearly output, sorting as to size and color, social welfare among the silk workers, winding the silk on reels. Fifth grade.

Fiddlers and Acrobats. Reel, 1; producer, C. L. Chester; exchange, State Right. Remarks: Outing Chester scenic. Tarpon fishing around the Useppa Island in the blue waters of the Mexican gulf; pelicans in their nest; the fiddler crab.

Skyland. Reel, 1; producer, Prizma; exchange, World. Remarks: Clouds about the mountain tops, Indian tepees, Indian faces, Indian dance.

La Guaira to Caracas. Reel, 1; producer, Minneapolis Daily News; exchange, Pathé. Remarks: The capital of Venezuela, street scenes, ride on train to view town, Maiquetia, ascent to a cool altitude tunnel, houses with thatched roofs, 3,200 feet up on the mountains, donkey pack trains.

Caught. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: The hunters and the hunted of the primeval forests, back in paradise. Catching a muskellunge, taking a cub bear alive, bread and molasses makes the bears contented in confinement; forest regulations against fires, forest fires caused by careless motorists, cigarettes cause fires, locating forest fire by instrument, forest fire started, portable gasoline pump, the battle begins, portable telephone, smothering the fire on the ground with dirt.

Hearst News No. 35. Reel, producer, International; exchange, Universal. Remarks: Munroe, N. Y., West Point cadets in camp, the birdman pays a call; Leeds, Alaska, train run into trestle; Chicago, orphans on outing; New York, movie cameras to shoot scenes in unexplored Africa; El Paso, Texas, Yank gunners ready for call of action on Mexican border, boys of the Eighth Cavalry; Quebec, Prince of Wales formally dedicates the wonderful Quebec bridge; Berlin, Germany, veterans of the great war in parade. Cut indoor sports.

International News No. 34. Reel, 1; producer, International; exchange, Universal. Remarks: San Francisco, Uncle Sam's new type of destroyer passes speed test; New York, strike on subway and elevated road ties up traffic; Marfa, Texas, Eighth Cavalry now on border guard; Philadelphia, horse race; New York, striking actors parade up Fifth Avenue, Marie Dressler leads the chorus; Coblenz, Germany, General Pershing in final review bids farewell to Army of Occupation; Warsaw, Poland, first picture of new republic, General Pildudsky, president, and Premier Ignace Jan Paderewski; St. John, N. B., the Prince of Wales, the Duke of Devonshire, Governor-General of Canada; Sir Robert Borden, Canadian Premier; the "Pageant of the Provinces."

International News No. 35. Reel, 1; producer, International; exchange, Universal. Remarks: Boston, Italian warship here on friendly visit, the Conti di Cavour, her commander, and crew; New York, testing postal airship; Los Angeles, Cal., Viola Dana and Bessie Barriscale in baseball game; London, Britains pay honor to the great work done by the navy during war; Mineola, airmen compete in first international aerial derby; Paris, protest against profiteering in food; Warsaw, Poland, honors aged veterans who fought in vain for Poland's freedom.

Pathé Review No. 17. Reel, 1; producer, Pathé; exchange, same. Remarks: Pathécolor. Picturesque France; big game fish, tarpon fishing; Novograph film, the game of billiards; Ditmars film, capers of an elephant; Pathecolor, crocodile hunting.

New Screen Magazine No. 27. Reel, 1; producer, Universal; exchange, same. Remarks: A moment with the Indian fighters; Uncle Sam pays a woman to conduct a boarding house for bugs and microbes; the sea horse; correct behavior of engaged couple; how tbe cricket serenades his lady-love (cartoon); use your hands to charm, by Lillian Russell; futurist movies.

New Screen Magazine No. 28. Reel, 1; producer, Universal; exchange, same. Remarks: Old railroad in Ireland; how to smile for beauty, by Lillian Russell; the Brown ants' diary (cartoon); five hats for one dollar; how to read your lover's character, by Signor Falconi; making a bit of window glass; futurist movies.

The Immigrant Mecca. Reel, 1; producer, Kalem; exchange, Beseler. Remarks: Reissue. Immigrants on incoming sbip; Ellis Island, examination, Government vessels convey them to Battery, large number locate on the East Side, old women of the streets of New York.

Kinogram. Reel, 1; producer, Kinogram Pub. Corp; exchange, World. Remarks: Rainier National Park, snow being shoveled in mid-July; Santa Barbara, Cal., dog show; Hazelhurst, views of cross-country aeroplane contest; St. John, N. B., Prince of Wales landing in Canada, presenting the "Pageant of the Provinces," the Prince presenting the flag of the Empire to tbe color bearer of the 26th New Brunswick Regiment, etc.

Pathé News No. 67. Reel, 1; producer, Pathé; exchange, same. Remarks: Vincennes, France, heroes of France and Belgium in farewell review; the first authentic picture of the actual signing of Peace Treaty; Marblehead, Mass., yacht race; Grays, England, boy naval recruits drilling; Wasbington, D. C., the figbting Fifth Regiment U. S. Marines, Second Division of Regulars, A. E. F., in review before President Wilson.

The Art of Printing in the Government Printing Office. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. A comprebensive idea of every process of printing in the most modern printery in the world, from type setting on both linotype and monotype machines, through all the intricate operations to stamping titles on book covers, attachment of leaves and the completed volume from the compression machine.

The Anglers. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Trout fishing on the Ausable River in the Adirondacks.

The Second Chance. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: Castle William, the prison at Governor's Island, soldier court-martialed for deserting under fire is given ten years and brought to Castle William for confinement, inside of prison, showing the Salvation Army and the Y. M. C. A. keeping tbe prisoners' spirits up, amusements, prisoner persuaded to join the Honor Association, set free and back to the old line in France.

Belgium, the Broken Country. Reel, 1; producer, Red Cross; exchange, Ed. Film Corp. of America. Remarks: Ypres and what remains of it, the Yser River, land flooded by the Belgians as a defense, tbe last house fired on by tbe Germans, Edith Cavell building, place where she was held prisoner, cemetery wbere she was buried, new Nurses' Home started under Edith Cavell's supervision, nurses who worked with her, refugees, relatives eagerly look for long lost children, Cardinal Mercier, his home and church.

London Plays Ball. Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: London, July 4, 1919, Great Britain observes Independence Day, Parliament floats the American flag, ball game, U. S. Army plays U. S. Navy, Sir Thomas Lipton, Admiral Sims, Queen Alexandra, Mr. Asquith, King George and Queen Mary, Princess Mary, General Biddle, Mr. Winston Churchill, etc.

AVAILABLE FILM FOR SAFETY STANDARD PROJECTORS

(The Pathescope Library can be had at any Pathescope Branch Office)

To permit a better selection of subjects, the Patbescope Company has divided its list into classes as follows: 1, Travel, hunting, manners and customs; 2, industries, forestry, agriculture; 3, popular science, natural history; 4, topical and war; 5, fairy and trick scenes; 6, comic scenes; 7, vaudeville; 8, comedies; 9, dramas; 10, religious and Biblical scenes; 11, reconstructed history; 12, military sports; 13, detective stories; 14, animated cartoons.

Reel No.	*Title.*	*Class.*
A-322	Drilling and Instruction of Soldiers in a U. S. Army Cantonment	12
A-323 and 324	Making Photoplays in Egypt	1
A-325	Training in Trench Warfare in a U.S. Army Cantonment	12
A-326	Cut-Glass Industry	2
A-327	Granite Industry	2
A-328	Recreation and Diversions of Uncle Sam's Boys in an Army Cantonment	12
A-329	Humpback Whaling in the Pacific	2
A-330	In a Sculptor's Studio	3
A-331	The Celery Industry of Florida	2
A-332	Cypress Logging in Florida	2
A-333	New York Zoological Park	3
A-334	Central Park, New York	1
A-335	The American Rbine (The Hudson River)	1
A-336	More Animals of the New York Zoological Park	3
A-337	St. Augustine, Florida	1
A-338	(a) Historic New York	1
	(b) A Connecticut Skunk Farm	1
A-339	Historic Boston	1
A-340	Historic Savannah	1
A-341	The Concrete Industry	2
A-342	(a) Putting Volcanoes to Work	3
	(b) Handling Great Lake Steamers	3
A-343	(a) Harvesting War Timber	2
	(b) Training Man Hunters	1
A-344	Bobby Bumps, "Chef"	14
A-345	(a) With tbe U. S. Ambulance Corps	4
	(b) Mobilizing Red Cross	4
A-346	(a) The Toll-Gate of the Atlantic	3
	(b) Guardians of the Deep	3
A-347	(a) Skating a la Mode	1
	(b) Beating the Wind	1
A-348	(a) Wonders of the Unseen World	3
	(b) Peculiarities of the Air	3
A-349	(a) Col. Heeza Liar, Spy Dodger	14
	(b) Chimpanzee "Susie"	3
A-350	(a) Dining Automatically	3
	(b) An American Vesuvius	4
A-351	(a) Championship Billiards	1
	(b) Fresh Water Acrobats	1
A-352	Col. Heeza Liar on the Jump	14
A-353	Experiments in Physics	3
A-354	Along the River Nile	1
A-355	Ancient Temples of Egypt	1
A-356 and 357	Egypt as It Was in the Time of Moses	1
A-358	(a) Preserving Eggs	3
	(b) A Substitute for Butter	3
A-359	(a) A Meatless Meat-Loaf	3
	(b) The Fireless Cooker	3
A-360	(a) Mining for Beauty	2
	(b) Straw Weaving	2
A-361	(a) Subway Tubes	3
	(b) How Submarines Rise and Dive	3
A-362	(a) Aeroplane Machine Guns	3
	(b) Mobilizing America's Manhood	4
A-363	Goodrich Dirt and the $1,000 Reward	14
A-364	(a) Turpentine Industry	2
	(b) How Grandma Lost Her Job	2
A-365	(a) Sardine Industry	2
	(b) Capturing Wild Oysters	2

Announcement

PROSPECTIVE users of motion pictures for religious, educational and industrial purposes will find it to their advantage to communicate with one of the managers of our branch offices located in the larger citi s of the U. S., as listed at the foot of this page.

This corporation has in its employ the best informed experts on motion picture and stereopticon slide projection. We have at your service, and for consultation without charge, projection engineers who can give you valuable advice before you become interested in any particular type of equipment.

We are distributors for the celebrated POWER'S CAMERAGRAPH.

We have developed, and at your disposal, the most perfect and efficient PORTABLE PROJECTOR, which is ready for operation, using the standard 1,000 ft. reel of film, when connected to an ordinary incandescent lamp socket, with either direct or alternating current, for any distance from 15 to 75 feet.

Our HALLBERG PORTABLE ELECTRIC LIGHT PLANTS, DYNAMOS, MOTOR GENERATORS, MAZDA LAMP REGULATORS and TRANSFORMERS are the most efficient for your service.

We have all styles of SCREENS, and will recommend the type and kind most suitable for your particular requirements upon receipt of specifications.

We contract for your entire equipment and furnish everything except the film.

United Theatre Equipment Corporation

H. T. EDWARDS, President

Executive Offices
1604 Broadway, New York

J. H. HALLBERG, Vice President

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Chicago, Ill., 514 S. Wabash Ave.	W. L. Stern,	" "
Cincinnati, O., 115 W. 7th St.	A. P. Ross,	" "
Cleveland, O., 714 Huron Road	H. J. Mandelbaum,	" "
Detroit, Mich., 57 E. Elizabeth St.	E. H. Forbes,	" "
Minneapolis, Minn., 510 Produce Exchange Building	O. H. Dutton,	" "
New York, N. Y., 729 Seventh Ave.	L. W. Atwater,	" "
Omaha, Nebr., 13th and Harney Sts.	J. Mitchell,	" "
Philadelphia, Pa., 1233 Vine St.	C. A. Calehuff,	" "
Pittsburgh, Pa., 1003 Forbes St.	D. C. France,	" "
Kansas City, Mo., Kansas City Mach. & Sup. Co., Inc., 813 Walnut St.	T. F. Cole,	" "

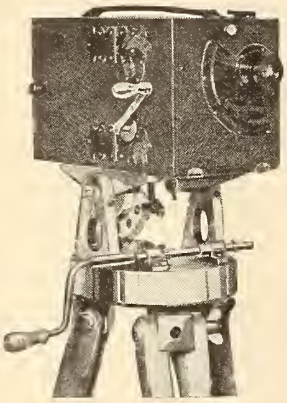
IMPORTANT—Address Your Inquiry to Dept. "R" for Prompt Attention

MOTION PICTURE CAMERAS!

Portable Projectors

Bass Is the Logical Man to Supply Your Needs

200 ft. capacity U. S. Compact. The Kodak of Motion Picture Cameras, outside reflecting focusing device, 50 M. M. Tessar F-3.5 lens, complete with 2 magazines **$92.50**



200 ft. Universal latest model, fitted with 50 M. M. Tessar lens as listed for $430.00. Bass Special Price complete **$367.00**

200 ft. Universal latest model, fitted with new Automatic Internal Shutter Dissolve, 50 M. M. Tessar lens. The equal of any camera made. List $516.00. Bass Special Price **$467.00**

400 ft. capacity U. S. Cinematograph, Studio and Field Model, complete with all adjustments, outside reflecting focusing device, 50 M. M. Tessar F-3.5 lens, complete with 4 magazines. **$187.50**

Another lot of the slightly used C-2 DeVry Projectors, complete as listed for $180.00, each one guaranteed and perfect, ready to run, alternating or direct current. Price **$115.00**

Also the new C-90 Model ready for immediate delivery. Price $200.00.

The latest Book on Making and Taking Motion Pictures, also Projectors, "Behind the Motion Picture Screen." 400 pages. Price, postpaid, **$3.65**

Send for the most helpful catalog for all interested in Motion Picture Cameras or portable Projectors. Full of useful information and listing bargains in new and slightly used apparatus. Free on request.

BASS CAMERA CO.

Motion Picture Division

109 No. Dearborn St., Dept. 121, Chicago

A Little Journey to "Slide-Land"

(*Continued from page* 25)

the efforts of this sales force that the United States government recognized the influence and power of the 17,000 motion picture screens in the country; and it was this organization that successfully helped to promote the screen drives for the Liberty Loan, Red Cross, Y. M. C. A. and War Saving Stamp campaigns, Food and Fuel Conservation problems, U. S. Department of Labor needs, Civil Service Commission positions and Committee on Public Information propaganda.

Briefly stated, it is the purpose of this department not merely to sell slides but to furnish the important service of arranging and insuring the exhibition of the slides after they have arrived at their destination.

Directly connected and part of this department is the office of the sales and service manager, Mr. Herman A. Rosenberg (assisted by Mr. Dave H. Harris and several other advertising copy and layout men), who is specializing on advertising slides for national advertisers and trade-marked articles. Here the keynote is "serice;" not merely a question of how many slides can be sold to an advertiser, but how much real, honest, productive service can be furnished; consequently the slides used in any Standard Slide campaign are the medium of increased sales for the products so advertised. A carefully prepared service plan is worked out to meet the individual conditions of each prospective advertiser; art work and copy are submitted which, upon O. K., are then reproduced into sample slides and these are presented for screen inspection.

Art department. Here all illustrations and lettering for the slides are made and new slide ideas created.

This department studies the method of distribution of every product intended for screen publicity and submits a co-operative plan for the exhibition of the slides in connection with local dealers; also supplies literature to the manufacturers' sales force which will enable their salesmen to intelligently present the value of advertising slides to their trade. In addition the advertiser's literature is prepared and printed in the Standard print shop; reproducing the slides used, and pointing out to the retail trade the value of moving picture advertising, as well as giving the

General offices and correspondence room. Special information is furnished by this department.

(*Continued on page* 34)

MOVING PICTURE AGE
(REEL AND SLIDE MAGAZINE)

Trade Announcements

Offerings of the Motion Picture Producers, Exchanges, Projector, Stereopticon and Equipment Makers, Lantern Slide Manufacturers and Supply Houses.

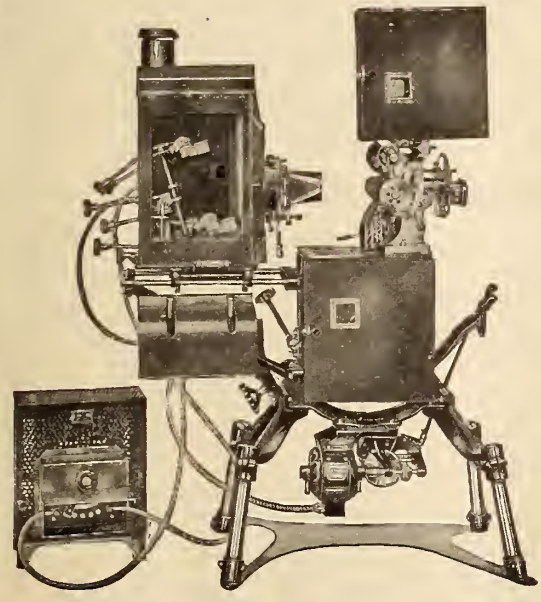
Vol. II NOVEMBER, 1919 No. 11

Impress the subject through

MOTION PICTURES

Project pictures perfectly with

POWER'S 6B CAMERAGRAPH



This ideal combination gives the utmost satisfaction in educational, commercial and amusement lines.

This pioneer projector bears an international reputation. Its ease of operation and mechanical construction are such that, in a perfect manner,

It Puts the Picture on the Screen

NICHOLAS POWER COMPANY

Incorporated

Pioneers of Projection

90 Gold St., New York, N. Y.

Catalogue 21 gives full details

Men Of Force And Character Can Cash In On unique opportunity. Experience in selling syndicated ad-service—newspaper, direct-by-mail, billboard, street-car—essential. Largest manufacturer offers exclusive territory to those who qualify. Our distributors make five to fifteen thousand per year. Address Merchants Service Dept., 1349½ Diversey Pkwy., Chicago.

Slide Cases and Shipping Boxes of Superior Quality

Send for Catalog of Styles and Prices.

Chicago Case Mfg. Company

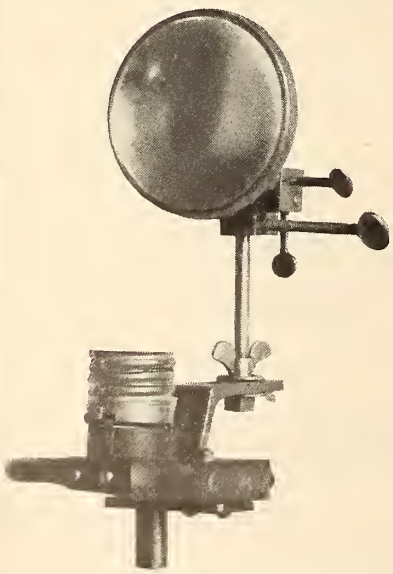
213 N. Morgan St.
Chicago, Ill.

(Incorporated 1891)

You Can Use a—

PROJECT-A-LITE

Mazda Projection Easily Adapted to Your Movie Machine



We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

RUTLEDGE & CO.

35 So. Dearborn St., CHICAGO, ILL.

Famous Players-Lasky Sends Outfit Into Canada

By Charles E. McCarthy

In co-operation with the American Museum of Natural History, which is seeking motion pictures of rare animals, the Educational Department of the Famous Players-Lasky has sent an expedition into an unexplored region south of Banff, Alberta, to take motion pictures for the Paramount Magazine, the weekly one-reel subject produced by the Educational Department. It is expected that the expedition will for more than a month in a territory which never has felt the foot of man.

The expedition was planned by the Educational Department, because of the great entertainment and educational value which lies in pictures of rare wild animals. In view of the great scientific value attaching to motion pictures of nearly extinct species, arrangements were made with the American Museum of Natural History so that some of the pictures taken will become a part of the museum film library.

"The wood bison, in particular," said Mr. Sherwood, acting director of the museum, "is a rare type of which we have no specimen in the museum. This expedition hopes to get motion pictures of the wood bison. The Canadian government forbids the killing or capture of this animal, even for scientific purposes, so our only hopes of obtaining a suitable record is through motion pictures. These pictures will form a part of our film library of animals, which we are trying to make an important agency in the museum's service."

The expedition is headed by L. W. Hutchins, conductor of exploring parties, who has made a number of pictures for scientific and governmental bodies. After spending a day or two at Banff collecting material the party will start by pack train south along the Spray River, through the Goat Range, thence south beyond Highwood River, seventy miles south through a territory as wild today as it was before America was discovered, of which there are no maps extant.

A New Screen Magazine Produced by Fox

The advent of a new screen news weekly is worthy of special note, because of the importance, constantly growing greater, of the newspaper and magazine on the screen. "Fox News," the newcomer in the field, is to be issued twice a week. It will be a "screen newspaper, with a magazine section," according to its producers, and its aim will be to show interesting, important and timely occurrences in every part of the world. Some idea of the magnitude of the undertaking may be gained from the statement that several thousand expert cameramen throughout the world are at work on the news weekly.

The value of the news weekly after the war will be greater than ever before because the pictures will now have an international interest. With this thought in mind, William Fox has announced that the aim of "Fox News" will be to promote universal and lasting peace. In every city of any consequence in the world Fox News has a representative.

Independent School District No. 13 have placed in their assembly hall complete apparatus for the use of motion pictures. Their projector is the Motiograph De Luke, manufactured by the Enterprise Optical Manufacturing Company.

Graphic Films

Deliver 100% Efficiency Advertising

Produced by the

Originators of Animated Cartoon Publicity

LIVE MODEL FILMS

(Including Industrial, Propaganda and Educational Subjects)

Both have a direct appeal whose selling power is bringing a greater volume of business to the country's wisest buyers of advertising. We submit a complete plan based on the individual characteristics of your business, practical, and 100% effective.

Scenarios with the snap-ideas that attract and persuade—the work of an organization of experts in every branch of screen publicity.

Write or Wire Us for Details and Plan of Distribution

THE CAMEL FILM COMPANY

950-954 Edgecomb Place
Chicago

L. P. BOWMAN, IN CHARGE OF PRODUCTION DEPARTMENT

YES!

We can furnish it. Furnish what?

Anything and everything that it is humanly possible to make in the way of

LANTERN SLIDES

Slides of every conceivable kind for every conceivable purpose.

Lecture Slides from your own negatives, or from prints, illustrations, or pictures of any kind.

Slides to order for announcing coming events.

Typewriter Slides, which make it easy for you to produce your own Announcement Slides.

Advertising Slides that really sell any product or service.

Special Slides without limit!

And as to quality? You can depend upon the quality and the service that have made us the largest Slide Makers in the world.

Won't you please ask questions? Your inquiry will receive prompt and courteous attention whether it concerns a single Slide or a large contract.

Standard Slide Corporation
211 West 48th St. New York

A Little Journey to "Slide-Land"

(*Continued from page* 30)

facts and important data connected therewith. It is these special service plans that have helped to make Standard advertising slides profitable means of publicity for the advertiser, and have resulted in winning business.

Adjoining the sales force is the correspondence room where communications from practically all over the world are daily received and answered. This correspondence is divided into various departments and here letters are written on all possible subjects that the slide can be put to use in. The scope of business is so large that it not only takes in large advertisers but the retail merchant, the lecturer, the motion picture theater, the community center, the school, the industrial plant, the church and a dozen

Printing department. An ordinary printer wouldn't be of much use in this place where slides are printed.

other varied professions. So you see that the use of the slide is not merely confined to the screen of the motion picture theater, as has been generally supposed, but its scope is rapidly broadening daily. Carefully kept files contain interesting correspondence and so systematically arranged as to make readily accessible any communication desired. In this room are catalogues and booklets on lantern slides and their uses; thus inquirers are promptly furnished with concise information on all slide subjects.

One of the new departments but one with immense possibilities is that of foreign trade. A thirty-two-page Spanish catalogue has been printed and circulated throughout the motion picture trade in Central and South America and with very favorable results. An entire department is devoted to foreign correspondence and the clients now number hundreds of the leading theater owners and advertisers south of the Rio Grande. The Spanish catalogue not only illustrates and describes lantern slides, but covers every possible requirement of the motion picture theater as well; in fact, the export department handles moving picture machines and accessories and has completely equipped a number of the finest theaters in Latin America. In addition to the business from Spanish speaking countries, a very thorough campaign is about to be conducted in other foreign countries, the object being to sell Standard slides and supplies all over the world. This export department is being efficiently managed by Winsor H. Scofield, whose experience in foreign business is international.

Engineering Teachers Instructed by Moving Pictures

Motion pictures to portray the work of modern electricity was a feature introduced at the lectures of the Annual Summer Course for Engineering Teachers at the East Pittsburgh Works of the Westinghouse Electric and Manufacturing Company. Two of the reels of most interest were "A Romance of the Rails" and "A Trip Through the 74th Street Power House." The first showed the advance in present day railroading by electrification of steam roads and the passing of steam as motive power. The second exhibited the 70,000 kilowatt turbine of the Interborough Rapid Transit Company of New York City. This turbine, which was built and installed by the Westinghouse Company, is the most powerful engine in the world.

The professors who were in attendance at the summer course and the institutions they represent are: M. P. Cleghorn of Iowa State College, W. D. Emerson of the University of Maine, R. S. Howell of the Georgia Institute of Technology, L. J. Hodgins of Maryland State College, J. E. Lear of the University of North Carolina, B. K. Northrop of Cornell University, S. Noda of the Imperial University of Japan, C. W. Piper of Purdue University, J. W. Shuster of the University of Wisconsin, A. F. Puchstein of the Ohio State University and E. B. Wood of Pratt Institute.

You can

IMPROVE YOUR PROJECTION

and

REDUCE YOUR COSTS

with

ARGUS EQUIPMENT

IN the projecting of your pictures, whether subjects for education or entertainment, it is important that the projection apparatus is such as to give the greatest depth of focus, color, realism and charm to the pictures. It is not only important to have proper projection apparatus, but the screen on which the pictures are projected is equally important.

Argus-Mazda Adapter

for Projecting

The Argus-Mazda Adapter can be installed quickly on any projection machine without disturbing the carbon arc equipment. Anyone can make the change easily by following our simple photographic instructions.

This Adapter is particularly suitable for use in schools, churches, Y. M. C. A.'s, industrial plants, etc. It insures best projection at minimum operating cost; eliminates color bands and "ghosts"; eliminates flicker and eye-strain; eliminates carbon fumes and dust; and it is much easier to operate than a carbon arc machine.

Argus Crystal

Bead Screen

This wonderful screen cannot be classed with any other—it is entirely *different* and *better*. The screen absorbs and reflects light from the projection machine in such a way as to make the pictures most real. The Argus Screen eliminates "fade-away"; insures bright, clear pictures when viewed from almost any angle and will make every seat in the house a good seat. The Argus Screen may be washed with warm water without streaking—it is practically indestructible and will last for years.

Write for literature and further details on the above Argus Equipment

The Argus Lamp & Appliance Co.

813-823 Prospect Avenue, Cleveland, Ohio

AD FILM DISTRIBUTION SERVICE

A direct route to millions of picture theater-goers *for National and Local Advertisers*

¶ *NOTE: The film companies listed below have definite arrang ments with the moving picture theaters in their respective cities and localities for the daily exhibition of high class advertising films. They can GET YOUR FILM BEFORE THIS TREMENDOUS AUDIENCE, TOO. Any reader of MOVING PICTURE AGE (Reel and S ide Magazine) having films they desire widely exhibited may secure regular showings—at moderate rates—by communicating directly with these agencies. In this way, either certain preferred centers of population may be booked or the country—as a whole—effectively and quickly covered.*

CLEVELAND, OHIO

The Industro-Scientific Film Company

1514 Prospect Avenue

Showings Secured in the Leading Theaters of Cleveland and Vicinity

Producers of Industrial and Animated Advertising and Educational Films

WRITE FOR TERMS ON MOTION PICTURE DISTRIBUTION, AND PLAN

TOLEDO, OHIO

ANIMATED AD SERVICE

206 HURON STREET

Our service insures that your films will be run in Toledo's leading photoplay houses, the combined seating capacity of our service being

120,000 WEEKLY

Write us for terms.

CHICAGO, ILL.

The Camel Film Company

950 EDGECOMB PLACE, CHICAGO

Can secure showing of short length moving pictures in high class theaters in Chicago and Vicinity Figures and terms supplied on request

Producers of the New Graphic Advertising Films and Industrial Pictures

WASHINGTON, D. C. BALTIMORE, MD.

LOUIS HENRI BELL

Specializing in the distribution of motion pictures for advertisers in Maryland, Virginia and District of Columbia.

Mather Building, Washington, D. C.

DETROIT, MICH.

The Leading Motion Picture Film Distributing Agency in Detroit Is

The Detroit Metropolitan Company

23 ELIZABETH STREET, EAST

Efficient Local Service Assured on Short Length Advertising Films

TERMS ON REQUEST

CENTRAL NEW YORK

The Adcraft Film Service

5 LAFAYETTE BLDG.

UTICA N. Y.

Offers National Advertisers an Able and Full Value Service in the Exhibiting of Their Industrial and Short Length Advertising Films. Write Today for Rates.

ALLIANCE, OHIO

ANIMATED CARTOON FILM

FOR THE TRADE

We have on hand a complete library of stock negatives in various lengths, applicable to all kinds of business.

Special subjects produced at a nominal cost.

Send us your scenario—we will animate it and furnish you the negative. Unexcelled facilities for printing and developing.

Special department devoted to Advertisements and titles.

Correspondence solicited.

THE FEDERAL FILM COMPANY

Alliance Bank Building ALLIANCE, OHIO

We conduct no distribution service

ST. LOUIS, MO.

50 TO 1,000 FOOT FILMS

Can be widely circulated through the Picture Theaters of St. Louis, Southeast and Southwest Missouri, through the well organized service of

The National Film Publicity Corp.

4718-20 DELMAR AVENUE, ST. LOUIS, MO.

Terms on Request

Classified Advertising

A market place for the sale and exchange of equipment. Remittances must accompany all orders for notices in this column. The publishers expect that all statements herein will bear investigation. Rates: Per word, 5 cents. Minimum, thirty words. Discounts: Two insertions, 2%; 3 insertions, 5%; 6 insertions, 10%; 12 insertions, 20%. Remittance to cover must accompany order.

FOR SALE—Homograph moving picture head, attaches to any stereopticon or will furnish complete with one nearly new stereopticon. With take up and rewind and short focus lens. Makes a 10-foot picture at 30 feet from screen. Also have 8 reels of film, standard size, which can be used by above machine. Also have for sale one gas outfit comprising oxygen tank, brass saturator and burner, combined. Tank has pressure guage. Gives a fine light and is safest and most economical of all to use. Price of picture machine, alone, $30. With stereopticon, $38; with films, $50; including gas outfit, $65. Or, will exchange for used Pathéscope, if in good condition. Address B-9, REEL AND SLIDE.

FOR SALE, STEREOPTICONS—BAUSCH & LOMB, arc lamp type, complete with wires and rheostat. Used one week; same as new. When new worth $60.00. Sale price, $40.00.

ERKOSCOPE—Arc lamp type; used, but in fine condition. Complete equipment, ready to use. Worth when new, $60.00. Sale price, $30.00.

McINTOSH—Arc lamp stereopticon, complete with rheostat, etc.; ready to set up and operate. When new sold for $50.00. Sale price, $25.00.

BADGER—Mazda type stereopticon with 400-watt nitrogen lamp that operates from 110 to 115 volt lamp socket. Slightly used, but lamp is new. All complete and ready to attach and operate. When new, this outfit sold for $40.00. Sale price, $25.00.

MOVING PICTURE MACHINES: POWER'S NO. 6—Rebuilt by the manufacturer and will give as good a picture as when new. When new sold for $235.00. Sale price, $160.00.

POWER'S NO. 6 A—Rebuilt by manufacturer. Sale price, $250.00.

Address B-11, REEL AND SLIDE Magazine.

ELLIOT—Latest model stencil machine. Cut out your own stencil slides, etc. Cost $100; will sell for $50 to quick buyer. Address B-16, REEL AND SLIDE.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FOR SALE—Four 5½ ampere rheostats for use with ⅜-inch carbons; just the thing for your stereopticon. Regular price $7 each. Will sell for $4.50 each. Address B-3, REEL AND SLIDE Magazine.

FOR SALE—Small motor, good for drying drum. Address A-21, REEL AND SLIDE.

PROJECTORS

FOR SALE—National Portable Projector. Takes standard films. Just the thing for school or church use. Original price $60. Will sell for $35. Address B-13, REEL AND SLIDE Magazine.

FOR SALE—Powers 6-A standard projector, in good condition, at a low price. Also Powers No. 5, used. Price, $65. Address B-8, REEL AND SLIDE Magazine.

FOR SALE—Used projectors; Powers 6; Powers 6-A; two standard master models, motor driven. Also two Powers No. 5, Edison model B. Reduced prices. Address B-6, REEL AND SLIDE.

FOR SALE—1 Bell and Howell Kinodrome Moving Picture Machine, complete with lens and rheostat, in first-class condition. Price $50.00. Also one Chicago stage lighting double dissolver, like new, with lens and rheostat. Price $85.00. Address B-1, REEL AND SLIDE.

FOR SALE—Bausch & Lomb Balopticon with gas and electric arc attachments, complete in special XX Taylor trunk. Trunk alone worth $25. All good as new. Will sell outfit complete for $50. Address B-12, REEL AND SLIDE.

MOTION PICTURE MACHINES, STEREOPTICONS, FILMS AND SLIDES BOUGHT, SOLD AND EXCHANGED—Bargain lists free. National Equipment Co., Duluth, Minn.

FOR SALE—Powers 6-A projection machine in first-class condition and complete with motor and lenses. Price $125.00. Address B-2, REEL AND SLIDE Magazine.

FOR SALE—Simplex projector, complete with motor and attachments, in fine condition, $250.00. Powers projector 6-A, complete with motor and attachments, $190. Powers projector 6-A, hand drive, $125.00. Powers No. 5, complete, hand drive, $75. Edison Exhibition model projector, complete, $60. American Standard, complete, little used, $55. Minusa screen, No. 1, 10x12, with frame, new price $107.00; will sell for $60. Fifty sets of song slides, used, with music, 50 cents per set. One matched pair, "Kino" imported lenses, 6 e. f., cost new $160. will sell for $100, One 100 hour G. E. arc light, $19. Address B-5, REEL AND SLIDE.

STEREOPTICONS, SLIDES, ETC.

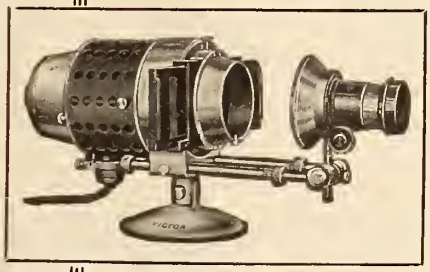
SLIDES—Excellent sets of lecture slides on foreign lands for sale cheap. Address A-11, REEL AND SLIDE.

STEREOPTICONS BOUGHT, SOLD AND EXCHANGED—R. Hollingsworth, Overton, Neb.

SLIDES RENT FREE—125 SETS, UNIQUE, UNUSUAL. R. Hollingsworth, Overton, Neb.

FOR SALE—A few slide carrying cases, slightly shopworn but in good condition. Have 50 individual partitions and strong catches. $1 each; regular price, $1.50. Address B-7, REEL AND SLIDE.

THE VICTOR



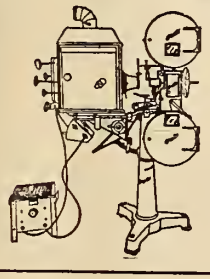
Portable Stereopticon

IS the "ARISTOCRAT OF STEREOPTICONS" because it combines all the essentials—perfect projection, light weight, long service, simplicity, interchangeable lamps and lenses.

WRITE FOR TRIAL TERMS

Victor Animatograph Co.

125 Victor Bldg. Davenport, Ia.



Projecting Machines — Used — Used and Rebuilt

If you want a good used or rebuilt projecting machine at a bargain we can supply you.

Large numbers pass through our hands. Tell us your requirements and we will no doubt be able to meet them.

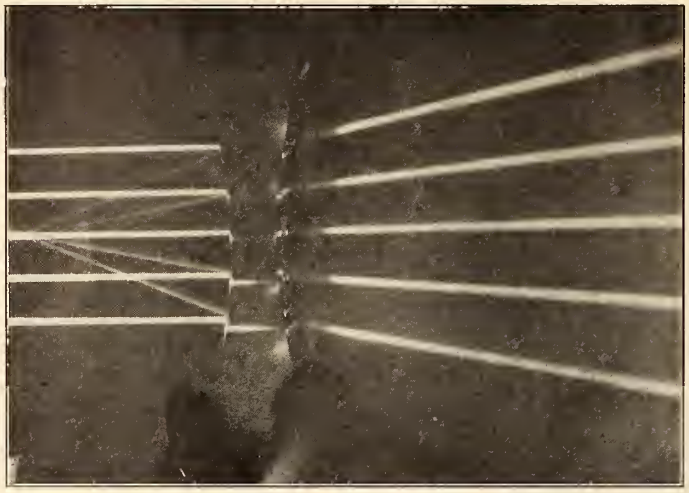
MOTION PICTURE SUPPLIES—A complete line of motion picture supplies on hand at all times.

Any order—large or small—will be promptly filled from our large stock.

Send for the latest issue of ESCO NEWS.

Exhibitors Supply Co.

845 So. Wabash Ave. CHICAGO | 157 N. Illinois St. INDIANAPOLIS | 133 Second St. MILWAUKEE | 3308 Olive St. ST. LOUIS



These are rays of light, captured and performing stunts, just to show you how your eye works,—one of many amazingly wonderful scenes in

THROUGH LIFE'S WINDOWS
The Tale of a Ray of Light
Written and produced by
P. D. HUGON

A masterpiece of popular science that will revolutionize educational film production.

Simple Enough for a Child, yet **Guaranteed Accurate** by University Authorities

Copies now on sale. Description and prices from

WORCESTER FILM CORPORATION
145 West 45th Street, New York

Appreciation From User

Mr. N. J. Baumer, president of the Baumer Film Corporation, has received a letter from the industrial department of the Young Men's Christian Association to tell "how much the 'Mouth Full of Wisdom' was enjoyed at our Industrial Conference at Silver Bay, N. Y. This film created quite a sensation, as it was different from the ordinary industrial or educational film productions. The sentiment was voiced by a number of manufacturers that they were certain their employees after having seen this film would realize the necessity and the importance of taking care of their teeth and that they hoped that it could be shown in all the factories and schools in the country. You would be surprised at the number of people who expressed amazement at your wonderful diagrammatical and animated drawings showing the development of the milk teeth, cutting of the second teeth and how the disease of pyorrhea destroys the tissues between the bone and the teeth."

By Screen Classics

Richard A. Rowland, president of Metro, announces the purchase of the successful stage play, "Old Lady 31," which will be produced by Screen Classics, Inc., with an all star cast as one of its "fewer and better" pictures.

"Old Lady 31" is by Rachel Crothers, America's foremost woman dramatist. This quaint comedy of plain folk is universal in its sympathetic understanding of everyday people. It is a whimsical story of an aged sea captain and his wife, who have remained sweethearts.

New York Board of Education *Adopts*

New Premier Pathéscopes

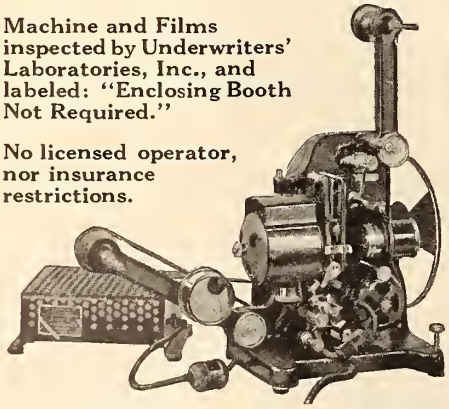
After Exhaustive Tests and Comparisons

Their ***Technical Engineer*** made oscillograph records of the flicker in various prominent projectors. No other approached the results of the

New Premier Pathéscope (Flickerless, "Safety Standard") Motion Picture Projector

Machine and Films inspected by Underwriters' Laboratories, Inc., and labeled: "Enclosing Booth Not Required."

No licensed operator, nor insurance restrictions.



THE NEW PREMIER PATHÉSCOPE
Greater illumination guaranteed than obtainable with any other Portable Projector and surpassed only by the arc.

Their ***Economy Committee*** selected the ***Pathéscope Educational Film Service*** because it afforded the largest assortment of ***available*** Educational Films for the least expenditure.

RESULTS—Nearly one hundred Public Schools in New York equipped with Pathéscopes—four years of continuous Pathéscope Film service—both at minimum cost.

What the greatest city in the world selects, after careful investigation, can be safely adopted by every Public and Private School in the country.

The operation of ***any*** Portable Projector, ***using celluloid films,*** without a fire-proof enclosing booth is prohibited in certain States by State, Municipal and Insurance restrictions, and the violator is subject to severe penalties.

WRITE FOR BOOKLETS

"Education by Visualization" (5th Edition, 100,000). "Educational Films for the Pathéscope." "Endorsements of Educational Efficiency, Etc."

THE PATHÉSCOPE CO. OF AMERICA, Inc.
Suite 1806, Aeolian Hall NEW YORK
Agencies and Service Stations in Principal Cities.

Traveling Expenses Are High

Sell Your Prospects and Reduce Your Expense Through the Use of Properly Designed and Well Printed

BUILT BY BLAKELY

- BROADSIDES
- CATALOGS
- BOOKLETS
- MAILING CARDS
- ADVERTISING LETTERS

The BLAKELY PRINTING COMPANY

Producers of GOOD Printing
Telephone Wabash 912

418-430 South Market Street
CHICAGO

PICTURES

THE ONLY INTERNATIONAL LANGUAGE

Direct advertising is most effective. Motion Pictures are direct and incorporate these desirable features:

INDIVIDUAL — They claim undivided attention.

SELECTIVE — You can tell your message to selected audiences — ultimate consumers.

FORCEFUL — Your prospective buyer can see for himself what you have been telling him through other advertising media.

CONFIDENTIAL — The consumer receives an intimate knowledge of how your product is made.

ECONOMICAL — Sales can be closed upon the initial showing of the picture.

EDUCATIONAL — They show your workmen the part they play in your organization; give your salesmen intimate knowledge of the product they have to sell and give the consumer full knowledge of your product and methods.

Let us tell you about your possibilities through Industrial Motion Pictures; how they can be advantageously adapted to your business; why we are efficient producers.

We obtain our customers' confidence and then prove worthy of it.

FILMS-OF-BUSINESS

Camilla Donworth (President)

220 West 42nd Street, New York
Bryant 1026

All There Is In Your Copy—On Your Screen

Are you getting it? Is the detail of your image sharp and brilliant?

The wonderful brilliancy and detail given by EXCELSIOR SLIDES is admired on thousands of screens throughout the country.

They are used by particular people who demand the highest photographic quality in a stereopticon view.

Your Stereopticon Image Can Be Only as Good as Your Slide

The Excelsior Lecture Bureau

was created to give *Excelsior* quality of slides to educational institutions and churches, by studying their special needs and yet opening to them the facilities of the EXCELSIOR ILLUSTRATING COMPANY.

Write the EXCELSIOR LECTURE BUREAU Today

Make Us Prove It

Try EXCELSIOR SLIDES NOW

Excelsior Illustrating Co.

219 Sixth Ave. New York City

Holding Company Is Organized on World-Wide Basis

A new holding company, to be called the Alliance Film Securities Corporation, with Vice-President E. W. Hammons of the Educational Films Corporation as president, will operate the three companies involved under the name of the Educational Films Corporation. The capital is said to be more than two million dollars. The organizations included in the merger consist of the Educational Films Corporation of America, the Far East Film Company, which has been handling the export business of the Educational products, and the Coronet Film Corporation, which also operates in the short subject field. The Far East Corporations sell to eighteen countries abroad and distributes single reel features in every corner of the globe.

While Mr. Hammons would neither affirm nor deny certain points with regard to the new amalgamation, since his return from Europe last summer, it has been known that he was in consultation with great financial interests, and it is said the merger has the backing of the Hudson's Bay Company, which for 250 years has occupied a position in the commercial world as solid as the rock of Gibraltar.

Shipment of Motion Picture Films by Mail

The United States Postoffice Department has published the following notice:

"Referring to the notice of May 9, 1919, published in the Postal Bullctin of May 20, 1919, and in the Postal Guide of June, 1919, directing that in accepting motion-picture films for shipment in the mails special care be taken to see that the containers are in good condition and that the parcels bear the proper "caution" label, reports continue to reach the department that films are being shipped in worn-out and improper containers.

Postmasters and railway postal clerks must make report of all such cases coming to their attention, stating in reports the names and addresses of the sender and addressee.

"The instructions of May 9, 1919, do not apply to motion-picture films made of cellulose acetate, as such films are not inflammable, but parcels containing noninflammable films must be marked to show that they are noninflammable."

The International Correspondence Schools at Scranton, Pa., have established a publicity bureau to exploit the educational feature film, "Heads Win." The bureau is to be in charge of Francis Toohey, formerly of the Scranton Republican.

WANTED—Artists
Laboratory Men
Camera Men
Negative Cutters
Continuity Men

By Frank Eugene Farnsworth for motion picture production in Porto Rico.

Only experienced people with practical training and highest character references need apply.

Give full information in your first letter. All correspondence treated confidential.

Address PORTO RICO MOTION PICTURE PRODUCTIONS, Inc., San Juan, Porto Rico.

Religious Slides

Many Fine Sets

FOR RENT AND SALE

Catalogue Free

Your Correspondence Solicited

We Carry a Line of

High-Grade Stereopticons and Portable Projectors

WHICH WE SELL ON SPECIAL TERMS TO CHURCHES

W. L. ISAACS CO. A. E. DEVEREAUX, President.

"The Religous Slide Concern"

36 E. 23rd Street NEW YORK

CARTOONIST WANTED

Well-established producer of animated advertising and industrial pictures is looking for a trained and capable artist to handle cartoons and other art work. Man with ideas and pep wanted. Good proposition to the right party. Send full particulars regarding experience, etc.

Address A. 26 REEL AND SLIDE

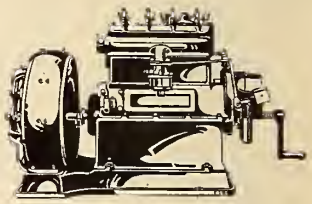
Complete Motion Picture Equipment fos Educational and Business Organizationr

National & Speer Carbons—Mazda Lamps

CHARLES F. CAMPBELL

14 West 31st Street New York

AL. HENDRICKSON, Charge d'Affaires



4KW ELECTRIC GENERATING OUTFIT

ESPECIALLY ADAPTED TO OPERATING

MOVING PICTURE MACHINES, LIGHTING BUILDINGS, ETC.

SEND FOR BULLETIN NO. 26

UNIVERSAL MOTOR COMPANY

OSHKOSH, WISONSIN

RILEY'S SLIDES

are good slides, and the prices are reasonable.

We carry a stock of 35,000 available for rental. Send for our Catalogue "W" giving full particulars.

We are equipped to make any kind of a slide; we do work for Columbia University, Metropolitan Museum of Art, N. Y. City, etc., etc., etc.

Give us a trial on your next Order.

Riley Optical Instrument Company

(Incorporated)

(Successors to Riley Bros., Est. 1883)

111 Fifth Avenue, New York, N. Y.

Ford Educational Weekly

A New Tool for the "Brain Factory"

A school is a ***"brain factory."*** And a new up-to-date ***tool*** which keeps faithful teachers in their great work is worth to them a whole "kingdom." The Ford Educational Weekly is that very thing—***a powerful tool*** for the ***"brain factory,"*** and it is worth to the teacher—a whole "kingdom."

If you want pupils to stop mental loafing—to wake up—to take on a genuine interest in study—to grasp facts in a fraction of the time it now takes them to do it, and to retain those facts ten times more easily—introduce the Ford Educational Weekly—***visual education***—into the curriculum at once.

The ***Ford Motor Company*** produces the Ford Educational Weekly films of the highest possible grade—one new one each week. They cover scientific subjects, history, industry, travel and art. The annual rental is incredibly low. Special films will be produced to supply any general need of the Schools. Suggestions from principals and teachers along this line are invited.

Ford Educational Weekly films are distributed by the ***Goldwyn Distributing Corporation.*** Their branches are located in 22 leading cities, one of which is so near your School that express charges each way are the minimum.

If your School has no projector, or a poor one, let us know, and we'll assist you to obtain the best projector made—for your purpose.

Please read the coupon below ***very carefully.*** Then ***sign, fill out*** and ***mail.*** We shall gladly tell you just what you should know to lighten your burden and to make your pupils—even the physically and mentally lazy ones—***eager to learn.***

Fitzpatrick & McElroy, 202 South State St., Chicago

Distributed by Goldwyn

COUPON

Fitzpatrick & McElroy, 202 S. State St., Chicago, Ill., Dept. C.

☐ Yes. ☐ No. Is your School now a subscriber to the Ford Educational Weekly?
☐ Yes. ☐ No. Have you ever seen a Ford Educational Weekly film?
☐ Yes. ☐ No. May we lend you one gratis to throw on your screen?
☐ Yes. ☐ No. How often each week do you use films?
☐ Yes. ☐ No. Has your School an adequate projector?

I would like more information about
☐ Projectors. ☐ Ford Educational Weekly. ☐ Catalogue of Films.

Name_____

Teacher in_____ School

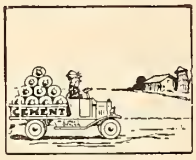
Street_____

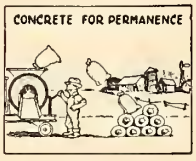
City_____ State_____

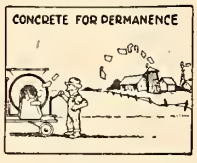
Ford Educational Weekly

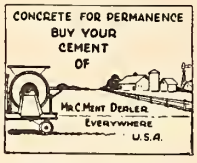
Please say, "As advertised in MOVING PICTURE AGE," when you write to advertisers.

NAMO-ADS









Clipping from one of Portland Cement Ass'n.'s NAMO-ADS

Animated Drawing and Industrial Film Advertising

HELP YOUR DEALER REACH THE BUYER THROUGH THE SCREEN

Increase Sales—Lower Costs

Namo-Ads present your sales-talk in brief picture story form, gaining the attention of the audience instantly and driving home the selling point at just the right moment.

Our Distributing Department is now handling over 10,000 films throughout the United States, which is ample proof that

NAMO SERVICE SATISFIES

Tell Us Your Needs

Portable Projectors

Write for descriptive circular on Portable Projectors for commercial, educational or home use. Operated from any electric light socket. No experience necessary. Projects with wonderful brilliancy.

THE NATIONAL MOTION-AD COMPANY

25 East Jackson Boulevard CHICAGO

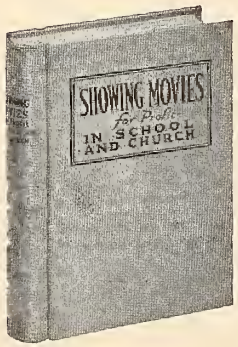
HAVE YOU CONSIDERED

Moving Pictures in Your Church or School?

They instruct and entertain. They draw large audiences. Their earnings should cover their cost and leave a comfortable margin.

This Book Shows the Way

It Tells You



All About the Machines—The different types. What they will do. The story of their development.

How to Operate a Picture Projector—Simply described, in plain language; installing a standard machine; what the portable machines are; how to show pictures with them; what they cost.

The Moving Picture Program—How churches and schools select their programs; what films they show; length of reels; classes of subjects.

Where to Get the Films—Who produces the films; where they can be rented; what they cost; how they are shipped; how the film exchange operates.

Increasing Usefulness of Films—Natural color films; educationals; instructive reels; clean photo-dramas; travelogs; scenic pictures; comedies; Biblical and historical productions; natural science.

How to Get an Audience—Advertising the weekly exhibition; methods that bring crowds; what to charge; how to sell tickets.

Films in Church Work—Swelling attendance and building up a congregation; the Pastor's Lecture Series; the film and the Sermon; church entertainments.

MOVING PICTURE AGE is now read and used by thousands of film-using educational institutions in the United States. It is a ***service.*** It champions clean, uplifting productions and refuses to list or advertise any other kind. It is your guarantee against bad screen productions.

For a Limited Time—This Valuable Book and Moving Picture Age

Send in This Coupon TODAY

MOVING PICTURE AGE,
418 S. Market St., Chicago, Ill.

Please send me your book, "Showing Movies for Profit, in School and Church," together with MOVING PICTURE AGE for one year, for which I enclose $1. In Canada, $2.50. (This as per your special offer.)

Name.....

Address.....

City.....State.....

Profession.....

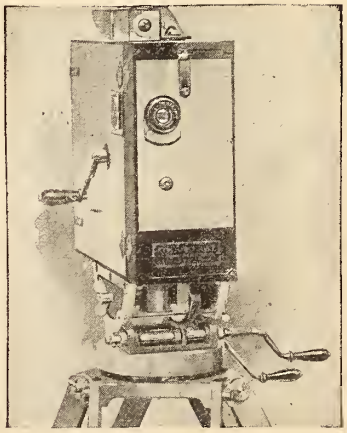
"The Only Camera That Stands Up"

The Official Movie Photographer of the Screen Sketching Service on the National Motor Truck Development Tour covered 4,000 miles in all kinds of weather and over all kinds of roads; and made 10,000 feet of perfect film with his UNIVERSAL. He had several cameras, but the UNIVERSAL was the only one that stood up under the hard work and rough usage.

This is only one of the reports we have had of the UNIVERSAL'S performance under the most unusual conditions. In fact, the UNIVERSAL, in addition to its reputation as an instrument of precision, has also gained a reputation for "camera strength." This is because it is built right—built to give the finest results all the time and any time. It is a camera on which you can depend.

Camera men, explorers, travelers, educators—people who use moving picture cameras for any purpose are according the UNIVERSAL "THE BLUE RIBBON" FOR CAMERA PERFORMANCE.

We have a booklet telling all about the UNIVERSAL Motion Picture Camera, how it is made, what it will do and what it costs. Before you buy a camera you should investigate the claims of the UNIVERSAL to be your camera.



BURKE & JAMES, Inc.

250 East Ontario St. **CHICAGO**

New York Office, 225 Fifth Ave.

IT NEVER PAYS TO EXPERIMENT

THE layman is a great many times urged to buy amateur, semi-professional or portable motion picture projectors which have their limitations both as regards wearing qualities and facilities for showing standard and commercial film.

With a little added original outlay one can purchase the machine which is used in the leading million-dollar theatres of the Nation—and which will bring to the schoolroom or church that same high grade projection.

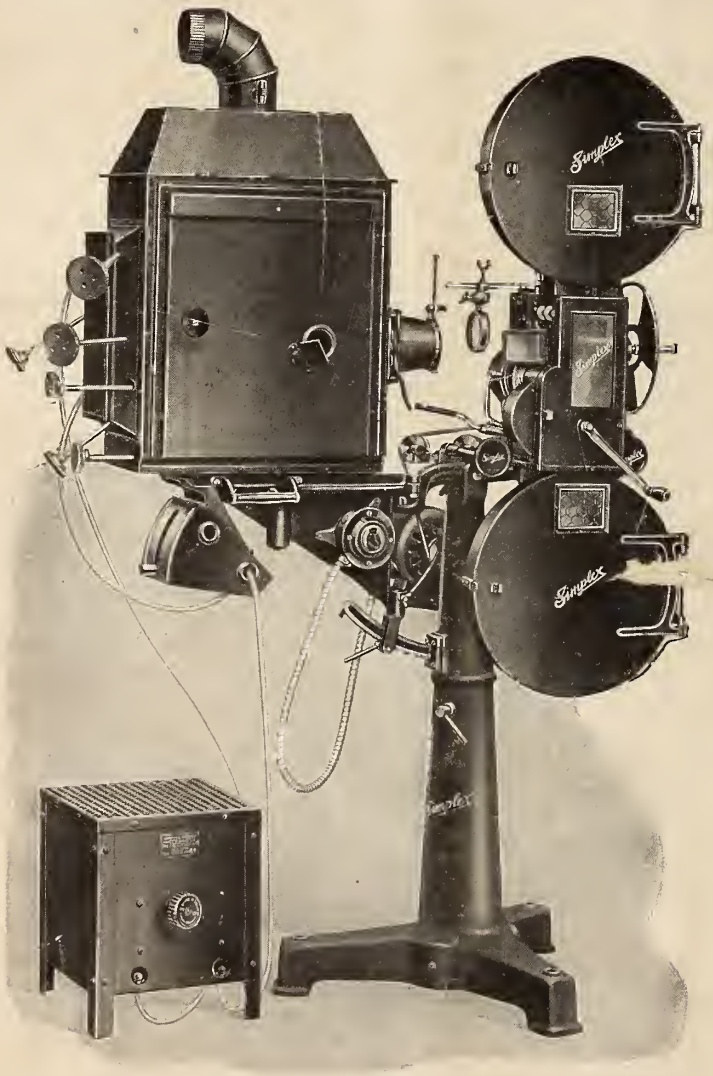
THE PEERLESS *Simplex*

The only projector that received the Highest Award at the two International Expositions in 1915

Grand Prize Panama-Pacific Exposition

Gold Medal Panama-California Exposition

SEND FOR CATALOGUE "R"



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MOVING PICTURE AGE

REEL AND SLIDE

EDUCATIONAL MAGAZINE INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. II DECEMBER, 1919 NO. 12

DEC 15 1919
National Museum

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NEW YORK

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IN THIS NUMBER

The Church Moving Picture and the Moving Church
By Rev. H. O. Bethel, Des Moines, Iowa, Presbytery

Screen Has Changed Program of a Methodist Church
By Rev. W. M. Jones, First M. E. Church, Jackson, Mich.

The Lost Battalion Makes Screen History
By the Editor

How Retail Dealers Are Using Moving Pictures
By Jonas Howard

Educational Slide's Value to School and Community
By R. A. Hayne, Agctl. Extension, International Harvester Co.

Phases of Mazda Lamp Projection
By H. Freeman Barnes, General Electric Co.

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

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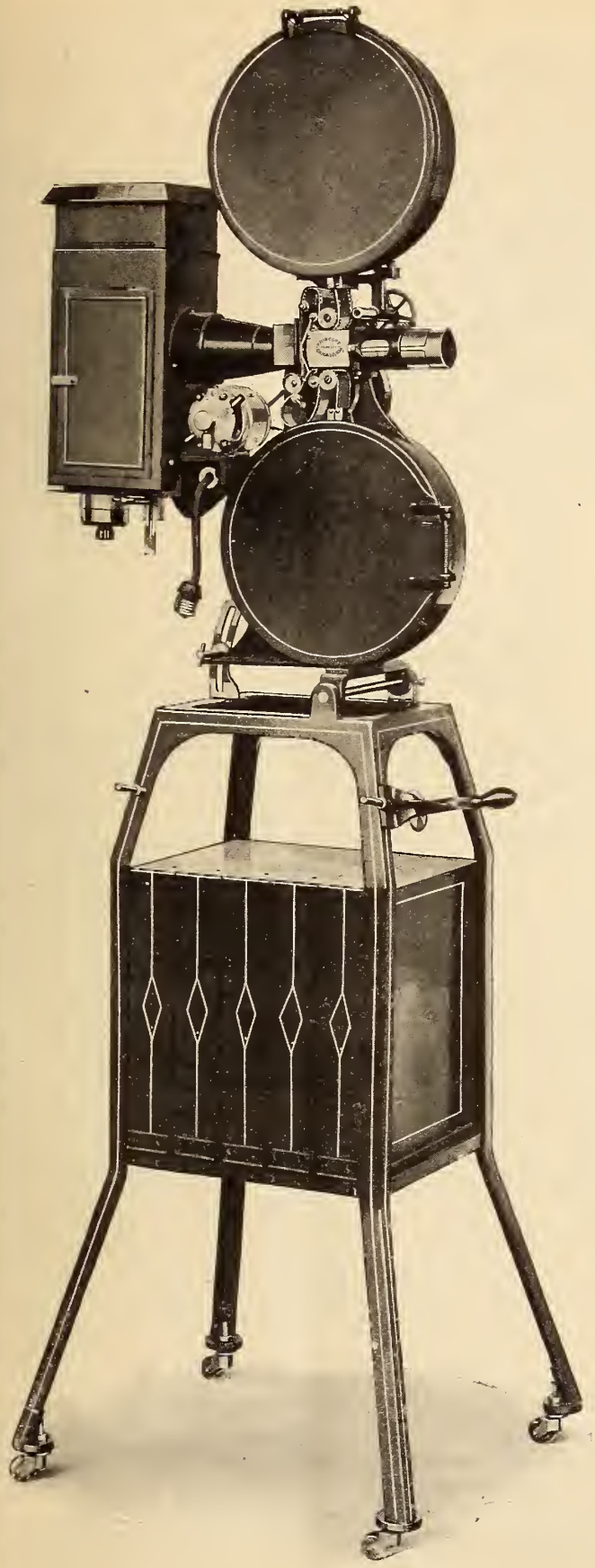

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CONTRIBUTING EDITORS

EDUCATIONAL

FREDERICK STARR,
Professor of Anthropology,
University of Chicago.

WILLIAM H. DUDLEY,
Chief of the Bureau of Visual Instruction,
University of Wisconsin.

CHARLES ROACH,
Visual Instruction Service,
Iowa State College of Agriculture and Mechanic Arts,
Ames, Ia.

CHARLES F. HERM
American Museum of Natural History.

B. A. AUGHINBAUGH,
Principal of the Mingo School District,
Mingo, O.

INDUSTRIAL

A. B. JEWETT,
Director of the Photographic Department,
Ford Motor Company, Detroit, Mich.

JACK W. SPEARE,
Todd Protectograph Company,
Rochester, N. Y.

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LYNE S. METCALFE
General Manager

Eastern Office:
Room 308, 51 East 42nd St., New York
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1. The Famous Lincoln and Parker Library
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EDUCATIONAL

The United Safety Film Service Library contains practically all the scientific and other educational films that have been produced. Hundreds of these are exclusively our own, many of them having been produced in conjunction with the Science Departments of the best universities.

RELIGIOUS

Besides The Passion Play, Joseph and His Brothers, and various Old and New Testament stories, **The Chosen Prince, the life history of David and Jonathan, is without a question equal in every way to any motion picture ever produced. It clearly visualizes the basic and eternal principles of civilization, The Brotherhood of Man, and forcefully illustrates the second great commandment, "Love thy neighbor as thyself."**

ENTERTAINMENT

Our entertainment films are selected and edited expressly for Church, Home and School use, consequently you do not have "to shake in your shoes" for fear that something is going to appear on the screen that will shock your audience.

ACTORS

Practically every actor of any note is featured in our entertainment films for children and adults. **Some of these are Douglas Fairbanks, Francis X. Bushman, Mary Pickford, Beverly Bayne, Mr. and Mrs. Sidney Drew, William S. Hart, Harold Lloyd, (Baby) Marie Osborne, Norma Talmadge, Mack Sennett, Charlie Chaplin, Billie Burke and Frank Keenan.**

We are not a new firm promising great things at some distant date in the future, but are now and have been for several years supplying satisfactory film service to hundreds of customers. **We now have in our library more films than any customer could use in five years, besides we are turning out new films regularly every week from the thousands of negatives now in our vaults and in the vaults of the various producing companies with which we have contracted for exclusive releasing outside the theatre.** This central source of supply insures your getting suitable films for any purpose at any time. Films are mailed from our nearest exchange. Send for Classified Film Catalog.

In addition to a very complete library in Safety Standard Stock we are the general agents for the only machines that have been labeled by the National Board of Fire Underwriters "ENCLOSING BOOTH NOT REQUIRED."

UNITED PROJECTOR & FILM CO.

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The Motiograph's Simplicity and Ease of Operation

THE MARVEL OF ALL SCHOOLS

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November 14, 1919.

Enterprise Optical Mfg. Co.
Chicago, Illinois.

Dear Sirs:--

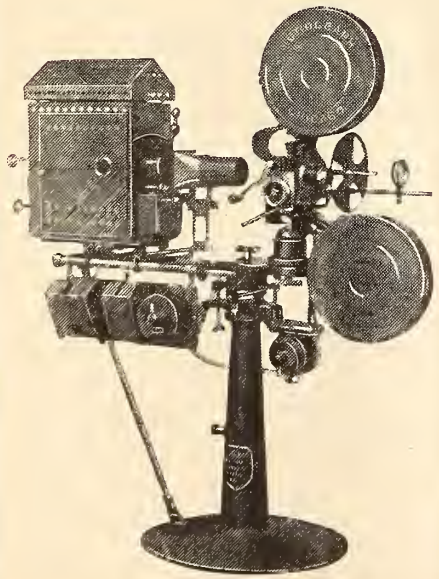
About a year ago we purchased your MOTIOGRAPH DeLUXE for use in our schools. With your kind assistance I learned to run the machine and then taught the operation to one boy in each of our three upper classes. Ours is an arc light machine with an eighty foot throw. This machine has now been in service nearly one year and has never given us a moment's trouble. Our boys operate like professionals.

Before purchasing, in company with an engineer, I examined all the leading makes of Projectors. We decided that the MOTIOGRAPH was the best for safety--compactness--and ease of operation.

I shall be pleased to personally recommend the MOTIOGRAPH to any one interested.

Respectfully,

H. A. Dean.



In selecting a MOTIOGRAPH, you are assured of simplicity and ease of operation. These particular features have made the Motiograph the Schools' favorite projector.

All standard size films can be used on the Motiograph.

(Write for literature)

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph Street ∴ ∴ CHICAGO, ILLINOIS

MOTION PICTURES FOR THE CHURCH

School, Community Centre and Institutions Exclusively

Regular Service of Unit Programs.

We provide a complete entertainment of clean dramatic, comedy and educational pictures one **OR MORE** days each week

Each program selected and edited by a Special Review or Editorial Board, positively guaranteeing each reel as suitable and proper for Church presentation.

Advise machine you have?

Name of operator?

Day of week or days you will present pictures?

Price you pay daily for film rental?

Will you make contract for at least one day each week, for 10, 20, 30, 40 or 52 weeks?

If You Have No Projection Machine Advise.

If you will purchase a machine, for cash?

Will you purchase a machine, if payments can be arranged over a period of several months?

Would you prefer to rent a machine?

Advise length of room in which you desire to show pictures?

Advise height of ceiling?

Advise dimensions of wall space available for screen?

Have you electric current?

The Church Can Conduct a Motion Picture Entertainment, one or **More** nights each week. for adults and children—an "Entire Family Entertainment."

It can legitimately and conservatively, and in a dignified manner, advertise to attract people of other religious faith and to attract people who are not regular churchgoers.

It can also conduct a Special Children's Entertainment, one afternoon or evening each week—one afternoon or evening each week is specified, for if every church selected Friday evening or Saturday afternoon only, it would be impossible to provide proper pictures but

A Special Children's Performance could be held any afternoon, or several afternoons each week, from 4 o'clock, after school closes, until 6 o'clock, enabling the children to be home for dinner or supper, and do their home work in the evening more thoroughly after seeing the pictures than rushing through them in order to go to a picture entertainment.

Such Special Presentations for Children can obtain the support and cooperation of the Board of Education and private schools, Mothers Clubs and Parents and Teachers Associations, Boy Scouts of America, Junior Red Cross and other juvenile organizations and the local branches of the National Committee for Better Films and the Better Photoplay League of America and other important organizations.

The Sunday School can have a specially selected motion picture program supplementing the regular printed and oral lessons.

The Church can use the Special Sunday School films, or a Special Church Program for one or all of its services on Sunday.

Thus a Church Having Its Own Motion Picture Machine Can Conduct

An evening's entertainment for the entire family, of specially selected clean, moral, dramatic, comedy and educational pictures One or **MORE** evenings each week.

Can also have One or **MORE** exclusive Children's performances each week.

Special motion pictures for its Sunday School scholars.

Special motion pictures for a "popular" religious service on Sundays.

For the pictures during the week-days an admission can be charged or a collection taken up to meet expenses.

Regular Service for Any or All of The Above Named Entertainments with advice and suggestions to advertise them, will be provided by

SCREEN ENTERTAINMENT DISTRIBUTORS, Inc.

JOHN McALEER, President

67 West 90th Street, New York, N. Y.

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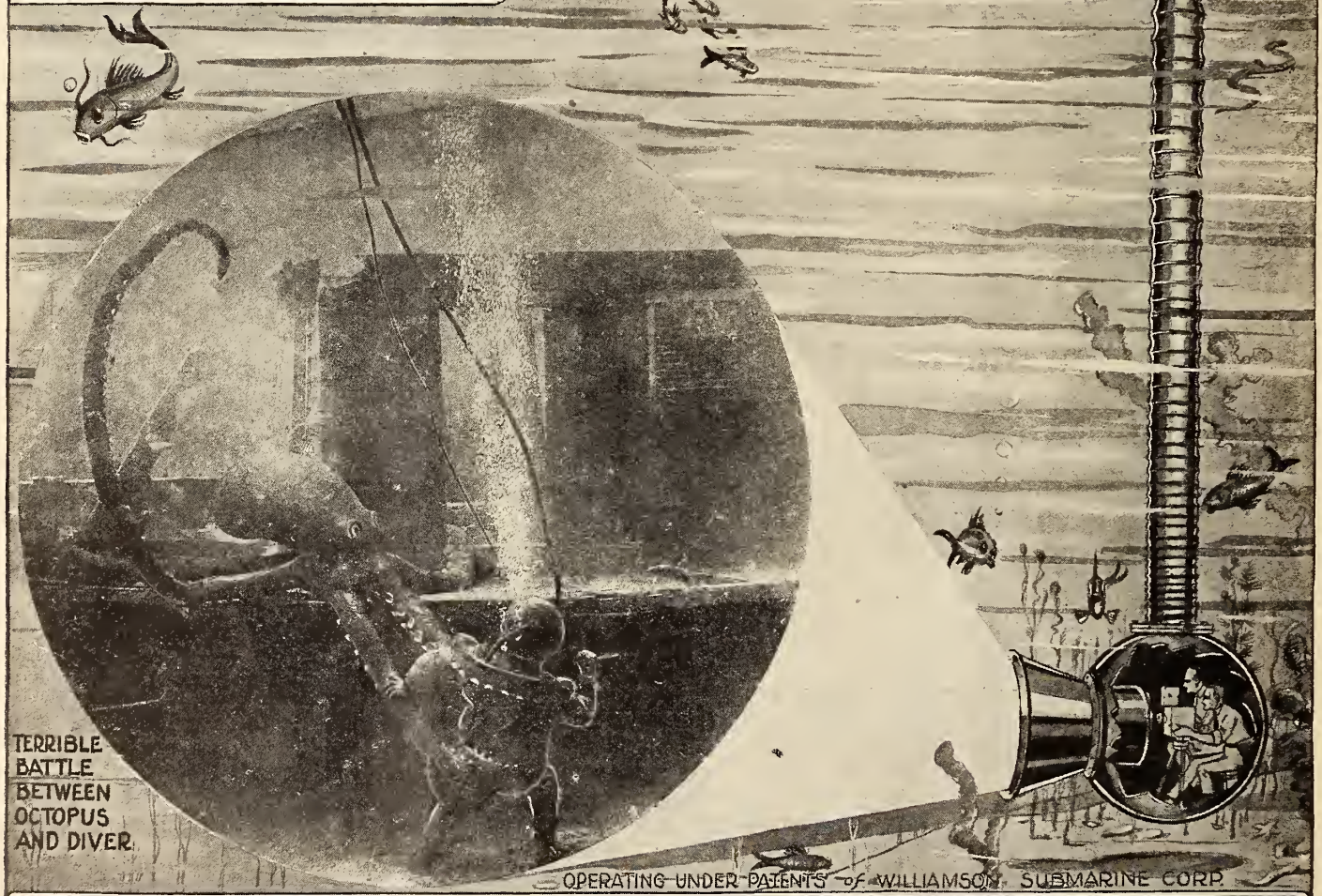
FEATURING THE FIRST UNDERSEA STAR

BETTY HILBURN

WITH

CHESTER BARNETT



TERRIBLE BATTLE BETWEEN OCTOPUS AND DIVER.

OPERATING UNDER PATENTS of WILLIAMSON SUBMARINE CORP.

GIRL of THE SEA IS A ROMANCE OF THE DEEP AND HOLDS MANY THRILLS NEW To THE SCREEN

WRITTEN AND PRODUCED UNDER THE PERSONAL SUPERVISION OF

J. E. WILLIAMSON

DIRECTED BY J. WINTHROP KELLEY

THE SUBMARINE FILM
CORPORATION
906 LONGACRE BLD'G
NEW YORK CITY

EDITORIALS

Church, Theater and Screen

THE moving picture has so established itself in this and almost every other land that there is no more a question of its use by every agency of instruction and amusement. There does seem, however, plenty of room left for argument between well meaning people as to when and how it shall be used. For instance, the mayor of a southern city and one of the ministers of its churches recently engaged in a public controversy over the use of the screen in community welfare work on Sundays. And at present a movement is on foot in the state of New Jersey to so modify the ancient "blue laws" still in force there as to permit the moving picture theaters to remain open every day in the week. At a meeting in Newark of a committee of Jerseymen organized to discuss and draft a bill for this purpose a warm discussion of the question led Dr. M. Wayne Womer to declare that should such a law be passed by the legislature many of the churches in the state will oppose the theaters with educational screen showings, not only on Sundays but every day in the week, with free admission.

Dr. H. Charles Hespe, a dentist of Jersey City, accepted the challenge on behalf of the moving picture industry, saying that the issue regarding it will not down. "The moving picture interests need no help because all over the country there is a clamor for the moving picture," he declared. "Our good friends here oppose it because they say it will commercialize the Sabbath. The laboring man doesn't care whether or not we commercialize the Sabbath. The railroads and the trolley companies commercialize Sunday. The people want the Sunday moving picture, and they will get it. I am sorry the church is on the other side. What the church needs is to be built up. The moving pictures can and will build up the church. The issue will be passed because it is the people's issue. I have the promises of the leading advisers of both the Republican and Democratic parties that revision of the laws is needed and will be made. It may not be done this year, but it will be done."

Rev. William P. Cantwell, editor of the Monitor and representing Bishop Walsh of the Trenton Roman Catholic diocese, believes that the radicals on both sides will have the most to say on the subject and that reason will find a way in the end. When all is sifted, he said, the Christian Sabbath will come from the Christian people. The trouble, he added, is that the people are getting away from the churches.

The discussion was long and spirited, but developed no other salient points than those noted, which are given because they include almost every one really at issue in the minds of those who still oppose the use of moving pictures in the church. Time was when many in the church looked upon the screen as an instrument of evil and objected to its use. But times have changed and the church itself has demonstrated the screen an instrument for good. It has so far removed the producers of the film from pure commercialism that the best and biggest among them are submitting to a National Board of Review all their productions for criticism as to ethical and moral qualities. The publisher of the Christian Herald not long ago visited several hundred strict churchgoers throughout the country and found them all in favor of good moving pictures.

What then? The church has sanctioned the use of the screen, not only on week days, but on Sundays also, in the most effective way to the best possible end. Producers and distributors are making every effort to give them just what they express desire for in films. The vast majority of people in the country have expressed in action, if not in words, their determination to regard the Sabbath as a day of real relaxation and rest, and wherever the theaters are open on that day the crowded houses show their approval of the moving picture as a means to those ends. If the people are determined to have moving pictures on Sunday, it seems to the unprejudiced observer that friendly competition rather than denunciation and declared war should be the part of theater and church. If there is to be any real quarrel about the matter it will go on entirely over the heads of the people. In the long run they will find and cling to the best that is offered to them in instruction and entertainment, whether it be paid or free, on Sundays or on week days.

* * *

Foreign Screen Advertising

THE latest field for the cinema is its employment as a "trade coaxer" in remote countries. The Department of Commerce experts on foreign trade report exceedingly gratifying results from this departure. The cinema has been at work in China for some time and, when introduced, the Chinese enthusiastically welcomed this kind of advertising. Language difficulties were materially decreased and the entertainment and information features were astonishingly well received. The department now emphasizes the value of the motion picture in arousing interest in American goods among the South American peoples. At this time that is particularly true of the west coast. One expert agent reports that, while the pictures are perhaps not so well attended in Lima, the capital of Peru, as they are in thousands of small towns in the United States, none the less they open an inviting field for future advertising there. "They probably offer the best prospect to manufacturers as a medium for reaching many classes of people," he reports. The Peruvian audiences, for the most part, like the same things that Americans like, but they show a strong preference for films of romance. A practical illustration of what may be done was recently demonstrated by a certain New York hotel, which had a film depicting a sightseeing trip about New York City. Cleverly woven into the fabric of the story was a trip through this particular hotel, so introduced as to make it a part of the picture narrative.

The cinema theaters in Chili, according to late information at the Department of Commerce, likewise offer a most attractive opportunity for American advertisers who would enlarge their trade. These theaters in Chili are well attended in the larger cities, with two performances daily—one in the afternoon at 6:15, which is a matinee, and one at 9:30 in the evening. The admission prices are high for even ordinary films, being

about 2.50 Chilian paper pesos, which at the high rate of exchange last year equaled 90 cents. It is now less than 60 cents. Despite high prices the Chilian cinemas are well attended, particularly at the evening performances. Advertising films, featuring the exploits and merits of certain makes of automobiles, have been successful in the larger cities of Chili, and the theater owners seem glad to run them as part of their regular performances, provided these films carry good stories. It goes without saying that advertising films to be successful anywhere must be primarily stories, and interesting stories, with the advertising message playing a hidden part.

* * *

Moving Picture Trade Jargon

THE other day a friend of MOVING PICTURE AGE criticized the editor for using what he called "the technical terminology of the trade" in the columns of the magazine, saying that readers would not understand it. We called attention to some of the letters received from our readers, asking advice or making comment, and suggested that he define one or two of the terms used in them by men who had never seen the inside of a projector a year ago. He was compelled to resort to trade terms before half describing a condenser lens and laughingly gave up the argument. Truth is, a mechanical device of any kind can only be described in the words that name it, its functions and its effects, and anyone interested will pick those terms up as quickly as a Ford owner learns motor talk when he has bought a car. Fifteen years ago the inside of an automobile was a mystery to everybody, but now the office boy talks learnedly of ignition, transmission, spark plugs and such. With the advent of projection manuals and other technical trade literature no one need remain in the dark about moving pictures, their ways and works and the things that make them go.

* * *

Background in Screen Scenes

THAT the weather has more or less effect on human conduct, that human moods vary with cloudy skies and clear ones is a fact well known. Reasoning from this a director of Universal, Mr. Rollin Sturgeon, claims that as nature registers different moods with each passing hour, so must the moods of nature on the motion picture screen coincide with those of the players in the shadow drama.

"The psychological effect of the scenic background on the motion picture screen is tremendous," says Mr. Sturgeon. "One cannot conceive of children playing happily in a somber cathedral of pines. It would be hard to visualize a brutal tragedy before a background of sunlight splendor. Nature is ready to support the human emotions.

"The moods of nature are many and clearly defined. Through the medium of light and shadow, sky and trees, nature registers her moods unmistakably. Who has not seen sunlight filtering through verdant foliage, rollicking streams carousing over white pebbles, saplings reeling in the intoxication of a March wind or a leaf tumbling joyously? It is nature in her ecstasy of maternity over the growing things.

"With this contrast nature in her somber hours of winter, the bitterness of a snowbound heart, trees divested of their foliage, stand as outlaws against the horizon. The sun sinks into its murky shroud, a saffron disc of feeble fire. It is nature in the hour of her grief."

Mr. Sturgeon has created unusual interest by his theory and has carried it out in a recent photoplay, "The Breath of the Gods." He did not hesitate to change the contour of trees and to improvise on nature through the medium of artificial light when the mood of the open country at that particular place did not run with the mood of his story. This may be all right in theory, but in practice the change worked upon nature to produce a temporary and artificial effect smacks strongly of the "cubist" and "futurist" cults in art and will be more than likely, if carried out to any great extent, to produce quite as weird results.

* * *

The Bible on the Screen

HOW many people read the Bible nowadays? The answer of an English authority limits the number of intelligent readers in Great Britain to about two thousand in a population of forty-five million. The reverend gentleman means, of course, those who read the book with understanding, and with a clear conception of the relation of the values of the Old and New Testament teachings. If such a test were to be applied to our hundred million people here in the United States, how many of us would qualify as real Bible readers?

The arguments from which "Canon X" makes his startling deduction are sound, but he does not give one important reason why the Bible is not read by more people with better understanding. And that one plain reason is that the child mind has never been able to visualize the parts it has read, heard read and seen illustrated as "stories" into a harmonious history of the ways of God to one of the peoples of the earth. Why? Because as the child mind developed it was able to understand the history of ancient Rome and appreciate the given causes for the empire's fall, but the Bible "stories" were too well known to need more study and the most wonderful history ever written remained a sealed book.

A company lately formed, the Historical Film Corporation of Los Angeles, is now earnestly and seriously engaged in picturing the Bible story on films that it hopes will overcome this difficulty when they are completed and shown, and send young and old people who see them to reading of the Bible with new understanding and appreciation. It has begun, so Mr. J. A. McGill, the general manager, informs us, with the first chapter of Genesis and will include the New as well as the Old Testament. The interpretations of the shadowy beginning of things is not to be materialistic, but every scene filmed after the birth of man and every text used as a title is to be as nearly according to the King James version as study and care can make it.

It is a stupendous undertaking. Mr. McGill says it is to be carried on with the utmost care not to illustrate or emphasize sectarian interpretations of text, but that where the text is obscure or doubtful the words themselves will be flashed upon the screen and the reader left to his own conclusions. If it is carried to a successful conclusion we predict a sudden increase in the number of Bible readers that will refute the reasoning of "Canon X" and give to thousands who do not know it now a genuine love for the one best book.

* * *

The Wisconsin Bankers' Association has been considering a plan to show the value of thrift and its influence in molding the lives of young people in moving pictures. It would be a good thing. Thrift and production are two of the most needed things in this country today and maybe the screen can hammer the lesson home. Nothing else seems to have been able to do so.

THE announcement that Jam Handy, formerly General Manager of the Keeley-Handy Syndicate and recently associated with the Bray Pictures Corporation, will devote his attention to preparing pictures for industrial purposes is proof of the fact that men of the highest ability are now attracted to this rapidly developing field.

Jamison Handy is the son of Major Moses P. Handy, promoter of the Chicago World's Fair, and is a brother of Wm. M. Handy. Jam Handy inherited his father's talent for mass psychology, together with the family taste for newspaper work. At Ann Arbor he acted as college correspondent for the Chicago Tribune and on leaving the university became the protege of Senator Medill McCormick, the publisher of the Tribune, who gave him seven years of intensive training as a newspaper executive. In 1908 he left the Tribune to become a partner of Herbert Kaufman, the essayist and publicity advisor, an association that lasted until Mr. Kaufman returned to his literary and publishing activities. This experience gave Mr. Handy a broad grasp of sales practices and merchandising methods, illuminated by intimate contact with some of our largest corporations, including the International Harvester, United Cigar and National Cash Register companies.

Mr. Handy then continued sales promotion work, gradually specializing in motion pictures, and in 1915 formed with James Keeley, then proprietor of the Chicago Herald, the Keeley-Handy syndicate, a chain of metropolitan newspapers associated for cooperative promotion of theatrical motion picture productions, and their successful activities gave Mr. Handy an excellent knowledge of theatrical motion picture distribution, which has become the great problem in the industrial field. The syndicate worked in close connection with several of the national exchange systems and Mr. Handy's promotion methods set new high records for bookings with Universal, Mutual and Pathe.

Last year Mr. Handy's association with the Bray Pictures Corporation led to close relations with the inventor of the animated drawings in the Bray "Pictographs." Recently he has devoted most of his time to industrial productions, where his talent for making commercial subjects interesting in a unique and gripping way will rapidly develop the great opportunities in this field.

Mr. Handy was for several months a pupil of Harrington Emerson, the efficiency engineer, who trained him in the principles of industrial engineering. His newspaper experience includes various periods acting as editor of the Chicago Tribune Sunday supplements and publisher of the Chicago Herald. During the latter part of the war he was government publicity advisor on Americanization.

JAMISON HANDY

Expert who will devote to the industrial screen his editorial talents and his experience in motion picture promotion

MOVING PICTURE AGE
(REEL AND SLIDE MAGAZINE)

Smithsonian Institution
DEC 15 1919
National Museum

VOL. II DECEMBER, 1919 NO. 12

How "The Lost Battalion" Helped to Make History

Reproduced in Moving Pictures, One of the Most Thrilling Incidents of Battle During the Great War Is Permanently Recorded for Future Generations to See

By the Editor of Moving Picture Age

A BATTLE motion picture that will take rank with "The Birth of a Nation" as a work of historical interest and value has recently been presented to the public by the McManus Corporation of New York. "The Lost Battalion" gives the story of one of the most dramatic incidents of the most destructive war in history in a way that will keep the incident itself fresh in the memory of every good American. Its scenes follow the two pregnant years through which the nation has just passed and, showing the rapid formation of our army, culminate in one of the bravest exploits in the records of any military unit in any army. That the scenes were not filmed "on the ground" does not detract in the least from their general accuracy. They were reconstructed and personally supervised by members of the battalion who went through the fight in the Argonne forest with it.

The story of the lost battalion is too well known to now need rehearsing. When that battalion of the Seventy-seventh Division was entirely cut off flanks and rear from all communication and help and besieged for six days from all sides by the Germans the allied world knew about it almost before the rescuing troops had reached them; never a true heart among us all, sinners and saints alike, that did not swell in proud approval as we read of Colonel Whittlesey's terse answer to the German demand to surrender. And because of its fidelity to detail and to the spirit of every home throughout the land when once we were roused to war this film will probably become a most valuable historical document.

General Robert S. Alexander gives the Lost Battalion final instructions before going over the top to their five-day fight surrounded and outnumbered by the Germans.

Somehow the producer and director have caught the spirit of the American "doughboy." Every scene films the homely, humorous and noble characteristics of the American soldier, product of many climes and nations. It touches human interest from almost every angle; it appeals to patriotic pride; it has power to produce tears of laughter and tears that spring from the sight of rows of white crosses in a graveyard in France. For human interest, there are the thief, the two Chinese boys, the son of a millionaire, the clerk who knew it all and the many others that came from New York's high and low places to form the Seventy-seventh Division to bring out all the characteristics of the ordinary New York boy; for patriotic pride there are these same boys standing at attention or presenting arms as the flag swoops down at "retreat;" and for grins and tears, from the gay to the grim side of war these same boys symbolize their country to the average American.

Soldiers and friends of soldiers will laugh again as they did during the first days in camp or when friends first came to visit. The millionaire father who had promised to use his influence asks for "Captain Merwin" and is told that the only Merwin in camp is a "K. P." Papa struts with pride and says to the boy's sweetheart, "I told you my influence would get him an officer's job." But a few minutes later Merwin is found cleaning a garbage pail. Against such scenes come in high relief the later ones of tragedy, when the little band, cut off and hopeless, fight on as those who do the day's work cheerfully. In the sending out of carrier pigeons and the exchange of messages with the enemy are moments of interest relieving the more dramatic action.

At the first presentation of the story in Hartford, Conn., Captain William J. Cullen, Irving Woolf of Hartford and Abraham L. Krotoshinsky of New York, all members of the battalion, appeared before the screen and it is said they winced more before the applause that greeted them than they did when repulsing German attacks in "The Pocket" in the Argonne. It was the New York boy who crawled two and one-half miles in thirteen hours and brought word of the battalion's predicament.

Slang is not a dignified method of expressing thought and according to the guardians and keepers of the English language its use is never justified, but there are times when it drives home a point as no other word could do, even as the terse reply of Colonel Whittlesey to the German officers conveyed a fact to them, when he told them to go to some other place. With which preamble it may perhaps be allowable to write that author, director and producer of this film have in it "grabbed off the cream" of the war.

Miles of film have been filled with scenes of the battlefields and, taken from a distance, of actual collisions with the enemy during the war. The United States government and private producers have vaults full of them now and the screen will show them from time to time. They have, most of them, great historical value and some of them record the wild drama at its best —or worst. Not many of them, however, can claim for themselves such an atmosphere of direct interest and remembrance of events portrayed as does this film showing the story of one little battalion among the thousands that fought in the trenches "over there." It was not made at the time or in the actual surroundings of the occurrence that makes the lost battalion a household word that will never be forgotten in American homes. Its scenes were reproduced as nearly as possible to the life from descriptions and directions given by men who were in the fight and whose im-

pressions of its details were still fresh in their minds. And it tells the story.

Not the least of the credit due for the picture's presentation should go to Mr. Joseph C. Briel, who composed the score for "The Birth of a Nation." As played by the orchestra the music keeps pace with the action. It is suggestive of the bustle and rush of battle; it sounds the tragedy of the battalion's death stand against overwhelming forces; it sings of the men's bravery under the distress of hope dying as day followed day; and it echoes the triumphant shouts that greeted the wearied and wounded men when relief finally came.

General Alexander (in uniform) directing the production of the film that reproduces the historic fight.

"The Lost Battalion" is to be shown this season as one of the leading films on the theatrical entertainment programs. It should meet with the success it deserves.

National Board of Review and City Officials Confer on Screen Censorship

The annual conference of city officials of eastern cities and the National Board of Review closed recently with the adoption of resolutions against motion picture censorship of a political character. The conference was called for the purpose of enabling the National Board to come into closer touch with public opinion in various communities throughout the country as expressed by their respective officials in charge of motion picture regulation. During the conference the officials had the opportunity of listening to the points of view of men actually engaged in motion picture production.

Mr. Rupert Hughes, the playwright, pointed out the danger inherent in censorship of motion pictures through its tendency to restrict the thought and expression already before the public in book form, surrounding it with conventional and narrow-minded morality.

D. W. Griffith spoke from the standpoint of the producer, emphasizing that the motion picture directors wanted only the same freedom for the screen as is granted to the book, the periodical and the stage.

Mr. Walter W. Irwin in reviewing the part the motion picture played during the war said that if the League of Nations comes to pass, one instrument which it will be able to use as speaking a universal language will be the motion picture in order to bring about a common understanding among men.

Mr. Wm. P. Capes, Secretary of the New York State Conference of Mayors and Other City Officials, emphasized the necessity on the part of motion picture producers of coming in closer contact with the point of view of the person living in the small community in which the motion picture furnishes almost the only type of entertainment of a theatrical character.

Announcing the adoption of the censorship resolution, Dr. Everett D. Martin, Chairman of the National Board of Review, said: "The fact that various communities are willing to send representatives to counsel with The National Board of Review in the matter of regulation of motion pictures is an evidence of a new and better civic spirit. We must get away from the rule of thumb, from the mere police point of view. We must learn how to take a stand against indecent exhibitions and at the same time prevent our righteousness from becoming both indispensable and unendurable. * * * We must discourage the habit of militant minorities seeking to force their will upon the community through the instrumentalities of governmental restraint."

The resolution as adopted follows:

Resolved That the Conference of City Officials with the National Board of Review of Motion Pictures declares its opposition to governmental official censorship of motion pictures upon the following grounds, viz.:

1. As the motion picture is universally conceded to be one of the greatest agencies for educational uplift, no unreasonable or unpractical restrictions should be placed upon it. State or Municipal Censorship would produce so great a number and variety of standards as to make this method, in fact, ineffective.
2. While we do not favor an official consorship, we believe that a voluntary review, such as now furnished by the National Board, with its information service to municipal officers, is both wise and useful.
3. Public opinion is a final safe regulator of good taste in art, and a spirit of co-operation with producers and exhibitors will accomplish all and more than any plan of official censorship.
4. A proper exercise of constituted authority will be found sufficient, we believe, to meet any specific need.

The sentiment and action of the conference on several other subjects were also formulated in the following terms:

Unsafe Policy

The representatives of the cities charged with the regulation of motion pictures, in conference with the National Board of Review, are convinced that the present policy of using the seal of passage of the National Board of Review on only a part of the picture, is an unwise and an unsafe one.

It, therefore, urges, to increase the confidence of the public, that the seal be incorporated as an integral part of every picture, following the main title, to catch the attention of the theater-going public.

The representatives of the cities charged with the regulation of motion pictures, in conference with the National Board of Review, are convinced from long experience that the posters, cuts and other publicity matter used in connection with many dramatic films are misleading and have a harmful effect on the general as well as the amusement seeking public. Therefore, it requests the producers of motion pictures to confine their posters, lobby displays and newspaper publicity to dramatic incidents actually a part of the film plot, and which do not misinterpret incidents.

When dramatic incidents are presented, they further suggest that great care be exercised to avoid a morbid or sensual appeal in such advertising.

Committees were appointed to make a study of motion picture comedies and motion picture advertising, making report to the members of the conference, and to the association of Motion Picture Advertisers.

Prominent Officials in Attendance

Among those attending the conference were the following:

Guy R. Haley, President, Citizen's Commission on Motion Pictures, Milwaukee, Wis.; Dean P. Otis, Commissioner of Recreation, Elizabeth, N. J.; Walter J. Nicholson, Commissioner of Public Safety, Syracuse, N. Y.; Sergeant Richard Gamble, Inspector of Amusements, Providence, R. I.; Wm. P. Capes, Director of the State Bureau of Municipal Research of the New York State Conference of Mayors and Other City Officials, Albany, N. Y.; Raymond W. Pullman, Major and Superintendent Metropolitan Police Department, Washington, D. C.; John M. Casey, Chief of the Licensing Division, Mayor's Office, Boston, Mass.; Dr. Henry McManus, representing Mayor Kinsella of Hartford, Conn.; William J. Brenan, Director of Public Safety, Newark, N. J.; Joseph O. McShane, representing the Department of Licenses of New York City; Lester F. Scott, Executive Secretary, Camp Fire Girls of America; Rev. Wm. B. Tower, Department of Surveys, Methodist Board of Foreign Missions; Everett Dean Martin, Director of Cooper Union Forum and Chairman of the National Board of Reviews; Dr. Orlando F. Lewis, General Secretary, Prison Association of New York; Henry E. Jenkins, District Superintendent of Schools, New York City; Ralph Folks, Attorney-at-law; Louis F. Rouillion, Director of the Mechanics Institute; Edward L. Hoffman, Secretary of the Mechanics Institute; P. F. Jerome, International Committee of Y. M. C. A.; A. D. Kuttner, Dramatic Critic; Wm. D. McGuire, Warren M. Covill, Wilton A. Barrett and Orrin G. Cocks of the National Board staff.

Mrs. L. J. Halle is trying an interesting experiment with young children in a school located between Kew Gardens and Forest Park, Long Island. She is showing non-romantic stories and scenic or nature pictures afternoons to a carefully reared group and to their parents in the evening. Mrs. Halle finds the children are enthusiastic over the Lincoln Cycle and the animal films and that they like the fine adventurous pictures in which boys and girls appear.

The Church Moving Picture and the Moving Church

The Presbyterian Pastor in an Iowa Country Community Tells How He is Using the Screen to Increase the Church's Influence and Further Its Work

By Reverend Horace O. Bethel

[The author of this article is one of the forward-moving ministers of the gospel whose work is doing much to save the church as such from the stagnation that has threatened it. His character and aggressiveness need no comment from us. They are to be discovered in his writing. We heartily wish that every minister opposed to moving pictures in the church might read it.—Editor.]

IN this new era it is hardly necessary to apologize for the use of motion pictures in the church, either week night or Sunday. The minister's business on Sunday is to get the gospel truth fixed in the hearts of the people. If any illustration is good, much more one that moves and lives. As for week time, the live pastor has a big educational and social program that can best be promoted by the use of reel and slide. We have a moral obligation to do our work in the most effective way. Besides having supervision work in the Presbytery of Des Moines, the writer is at present engaged in an effort to develop an ideal Country Life, Community Center Church in a town of less than 300 people, with fine farms all around. Adapt plans to conditions; that is what we aim to do here.

In financing our church moving pictures, we organized a "Christian Education Company." This company is not only to take care of the moving picture business, but to see that good concerts and other wholesome entertainments are provided at frequent intervals. Our company is capitalized at $500, half common and half preferred stock. The common stock is held by eight men and one organized Bible class. These eight men were picked to be "safe" and constitute the directors. Preferred stockholders are free from other obligations than to help finance the work and vote for election of officers and directors. Half the stock will take care of a modest and adequate equipment, a projector and appurtenances. We use successfully a Victor animatograph—a combination motion picture machine and stereopticon, operated by a 32-volt Delco current. This to prove that a 110-volt current is not a prerequisite to a good picture.

The moral problem is the one that most concerns the preacher and the church. Suffice it to say that we are glad we have our equipment so that we can in part at least offset the influence of the commercial "movie." We aim to put on something good—really high class—about once a week, and put it within reach of all. Hence the other half of the stock. It may be used as needed to pay deficits. We aim to pay out. All profits are kept in the treasury against a day of need; and, if necessary, we draw on the capital. If considerable accumulates, it may be used for charity or missions, or to help educate some worthy young person. But, above all, our "show" must be uplifting. It is put on "for the moral, recreational, educational and religious welfare" of our patrons.

Thanks to several agencies, if is possible to get film adapted to our requirements. Send to the National Board of Reviews, 70 Fifth avenue, New York, for "A Garden of American Motion Pictures." Get in touch with the Community Motion Picture Bureau, New York or Chicago. Write to the extension department of your state college or university. Several large industrial corporations like the Ford or International Harvester Companies are distributing industrial and other films. Subscribe for the MOVING PICTURE AGE, Chicago. This paper will keep you in touch with the best. The motion picture will keep on moving whether the churches do or not. Our problem is to turn this tremendous influence to account in building character and promoting the Kingdom of God. In an age of action the moving picture is inevitable. It is coming our way. Shall it be a blessing or a curse? Its good or bad depends on which way it is moving—its impress on the public mind and heart—and somewhat on its speed. Too much of it, even when the film is clean, is not a good thing. But the main concern should be about the pictures. Wise men have asked whether we can use "the pull of the pictures" for constructive work in character building. To this end educational and religious film bureaus are being formed all over the country. One with which I am in personal touch is just being opened in Des Moines. Schools and churches are putting in machines.

We should not let the devil have a monopoly on an instrument so well calculated for good. It is not so very long ago that a fiddle could not be tolerated in the church because "the devil was in the fiddle." We have since learned to concentrate the fiddle to the Master's service. That church is fortunate that has an orchestra of consecrated men. So we are not going to fight the moving picture, but use the motion picture machine to fight the devil. Besides the possibilities for education and inspiration we can do a much worth-while work in furnishing good, wholesome recreation. Get your nose off the grindstone for an hour. Get away from the daily routine. See the world, the age and every age as they flash by. Witness the dramatic life of Moses and Daniel. See the Christian conflict with heathen civilization. Go with Luther to the Diet of Worms and with the Huguenots in their flight to America. Witness the crusades, the Napoleonic wars and the present-day conflict. Travel anywhere around the globe without going out of Hartford. A good laugh at Charlie Chaplin's "Shoulder Arms" or any other clean comedy, thrown in for relaxation, will hurt nobody. Besides all this there is the whole realm of children's stories and illustrated lectures in every field of human endeavor. We are giving in our church a program of entertainment and instruction as often as local conditions will warrant, doing our best to eliminate everything objectionable. Our policy is to keep out of debt and take our pay "in ashes when the world burns up." Many of our exhibitions will be free with a collection to cover costs. How much of this we can do will depend on the collections. Occasional programs will be put on with a charge for admission. The best dividends which we hope to realize will be those paid in good citizenship and Christian character. Men and women,

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The church in Hartford, Iowa, where the moving picture and the slide are factors in the educational and recreational development of the community.

How the Screen Has Changed the Program of a Methodist Church in Michigan

By Rev. W. M. Jones

(Associate Pastor, First M. E. Church, Jackson, Michigan)

MANY changes have taken place in the program of the First Methodist Episcopal Church in Jackson, Michigan, under the splendid and vigorous leadership of Dr. Frederick Spence, its pastor. One of these changes is the introduction of the moving picture machine. This was installed about the end of March of 1919. It was a tremendous innovation, for the First church had the reputation of being extremely conservative. The church's attitude was fine and they were willing to see it through if this new thing would meet a need in the life of the community. The latest model Powers was secured and the schoolroom adjusted to meet the requirements of the law, and we started showing the very best films it was possible to obtain.

Time and experience have taught us many valuable lessons. Some of the observations we have noticed as far as our situation is concerned is that the people prefer a good feature program rather than a composite of five, six or seven disconnected reels. For a while our programs were of a composite character but our audiences were not as large as they were when we put on such a picture as "Uncle Tom's Cabin," featuring Marguerite Clark or some other popular star in a five or six reel feature film. We may say that along with the feature we always show a Ford educational film, which we have found always good and much appreciated. On our program we have such pictures as "Hit-the-Trail Holliday," "The Passing of the Third Floor Back," "Mrs. Wiggs of the Cabbage Patch," etc., and the only difficulty we have to contend with now is our limited seating capacity. Our seating capacity now is between five and six hundred. The time may not be far distant when a parish house will be built at the rear of our present church building for modern church school purposes with an assembly room to seat 1,000, where we could permanently install our moving picture outfit.

Our community movie night is also self-supporting. Expenses are met by a collection taken during the program and this end of the business is our least concern. This method of financing makes it possible for the family group to come together and we notice that this is done among a class who could not otherwise afford to go as a family group to picture shows. Another result of the moving picture in the church is that it is creating a taste for good clean pictures among the young folk.

We have also observed that children are great movie fans. At first we made an extra showing at 4:15 especially for the children to save congestion at night. We are not making a practice of this, except when the film we show at our community movie is of interest to children. For instance, at 4:15 we showed "Rebecca of Sunnybrook Farm" to a crowded audience of boys and girls. For the children we have a Saturday exhibition at 3 o'clock and the attendance is growing every Saturday.

Another feature of our screen programs is the Community Sing. Folks like to get together and sing. We have the best hymns, some illustrated and some with music, which we flash on the screen, and a live-wire song leader gets the best out of folks at these times. We are also finding that our young people want the moving pictures at their parties and social gatherings. The request comes for a one or two reel comedy to form part of their evening's fun and we are glad that we have the machine and can give them this wholesome fun without having to go elsewhere where sometimes objectionable features are introduced.

Mapping the Weather on the Screen to Assist Air Commerce

One may now watch the development and progress of a great storm, or of a cold wave, on the moving picture screen. The films used for the purpose are not pictures of the storm itself, but of successive weather maps of it, like those prepared by our Weather Bureau. The spectator sees a low-pressure area arise, expand, and move across the continent, as he watches, on the screen, the movements of the curves of equal air pressure on the map. It is claimed that this method of representation, invented recently by a French meteorologist, will be a great aid to the study of weather conditions, and that interesting facts regarding the general circulation of the atmosphere have already been deduced by its aid, says the Literary Digest. Now that aerial navigation has become an accomplished fact, this circulation will soon have a practical bearing on commerce, even greater than it possessed in the days of the sailing-ship. Of late its use has been limited to weather forecasts. We translate below the significant parts of an article contributed to La Nature (Paris) by Jacques Boyer:

"The atmosphere, as is well known, is the seat of great circulatory movements, knowledge of which forms the basis of weather forecasts. To determine these movements each weather station makes diagrams whose results are condensed into the weather maps now familiar to most of our readers. These maps show the curves of equal atmospheric pressure over an extended region—Europe, for example. The curves change their shape daily according to certain laws that are not easily revealed by usual methods. It is necessary to compare the successive maps of the whole region in question, to be able to draw conclusions regarding its atmospheric circulation.

"Unfortunately the consultation of numerous maps, one after the other, is not without difficulty. Therefore Mr. Garrigou-Lagrange conceived the idea some time ago of reducing them to convenient form and superposing them in a sort of book whose leaves could easily be turned. He presented a certain number of these pocket zoötropes, with a note on their use, at the international meteorological congress of 1900. Later he thought of the plan of photographing the maps, one after the other, on a moving picture film, so that they could be thrown on a screen before an audience. He dropped these preliminary experiments, not having then a sufficiently clear method of representation nor a sufficiently numerous series of situations, to give the impression of actual movement.

THE TURN-BACK SYSTEM

"The war gave an opportunity of taking up the question again, with the aid of the new data collected by the weather service attached to the General Headquarters staff, and with the kind assistance of the director of inventions. On its part, the Paris Academy of Sciences gave him an appropriation for constructing the apparatus that he had devised. In general appearance this resembles the cinematographs in present use; the only difference is in the relative disposition of the two reels. The object of the device is, as noted above, to be able to turn it back as often as desired in order to be able to examine any part of the film that has been shown, on its first passage, to possess special interest.

"The gear invented by Mr. Garrigou-Lagrange enables either of the reels at will to be turned by motor, the other being freed at the same time. . . . By exhibiting his cinematograph on March 24, 26 and 28 last, in the Physical Research Laboratory of the Sorbonne, to a large number of professors and scientific men, Mr. Garrigou-Lagrange showed what a part it might play in meteorological study.

"Two of the series of maps already filmed, one of Europe, the other of America, place in evidence a movement of the highest interest. They show, in fact that the low-pressure centers in these cases move along a trajectory, sometimes to the north of the 60th parallel, sometimes south of the 30th, so that the atmosphere seems to experience a sort of respiration over the regions in question. These phenomena thus follow a fairly clear law of periodicity, which, it is to be noted, recalls the analogous relations pointed out by Poincaré in the case of the displacement of certain winds. Generally speaking, above the 30th parallel as well as below it, but with less clearness, the moon acts by drawing vast regions of the atmosphere into general movements.

MAY BE ADAPTED TO ALL PROJECTORS

"However this may be, the turn-back system applied by Mr. Garrigou-Lagrange to his picture machine will find other applications in the teaching of science by cinematography. The mechanism may also be adapted to all picture machines, of whatever power, and in case of exhibition before a large audience Mr. Garrigou-Lagrange has invented a device that enables him to stop the film without injury to it from the intense heat of the lighting system. Finally, the length of the films may be considerably reduced. We can, for instance, make up bands of different films fastened together, on such different subjects as natural history, geography, industry, astronomy, or medicine.

"These fragments, only a few yards long, will present to an audience the life of an animal or a plant, the evolution of a star, the different phases of a manufacture or of any other phenomenon whatever, just as collections of 'selected pieces' give an idea of works of literature or history. The cinematograph will then have all the qualities required to play a greater and greater part in scientific instruction, and in education of all degrees—higher, secondary, and primary."

The Church Moving Picture

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in and out of the church, whether we believe in plays or not, we can't afford to play with responsibility for the moral welfare of our boys and girls. Neither can we isolate them from a moving world. The best we can do for them and ourselves is to enter with them into wholesome amusements and recreations. A policy of "don'ts" means alienation and sorrow. Keep young, keep smiling, and laugh with the children now rather than cry about them later.

How Retail Dealers Are Using the Moving Picture Screen

Short Film Stories Carrying the Advertising in a More Refined Form Are Proving More Attractive Than the Old Style Crude Announcements

By Jonas Howard

THE moving picture goers of the country have yawned at or looked at, as the case may be, the advertising films that grace the screens of many of our best theaters. These films admonish them to buy their sundaes at Bilkins or their flowers at Smith's, and for the most part they have been accepted as advertising and nothing more. But a new idea hos been worked out which takes into consideration the objectionable as well as the non-objectionable features of the retailer's screen advertisement and promises to bring this class of moving pictures well into the ranks of the thrilling serial and the five-reel love story. The result is a series of pictures now available for retail dealers in all parts of the world. They deal with every conceivable line of retail business including the undertaker, the butcher, the druggist and the chiropodist. They are produced with the same care and artistic attention given the finest photo-dramas. They are full of action and supposed to have extremely valuable selling ideas hidden therein. These little playlets carry very little direct advertising, but they are based upon the idea that anything that is catchy, clever, novel or interesting will focus the attention of the movie audience on the screen even though Bilkin's sundaes may get a flash or two along with the "story."

The new style short advertisement plays run about sixty to seventy-five seconds. The first part carries no advertising, as a rule. Some interest-compelling idea starts the picture off on the screen and the shade of a plot is developed, all of which leads up to (or down to) the retailer whose name trails along at the end. This form of exploiting retail merchandise of all kinds has been carefully studied by several of the leading producers of commercial moving pictures and gradually it has been placed on something near a firm and practical foundation. Films are of no use unless they are exhibited and methods of getting these pictures exhibited have been developed until there is scarcely a small theater in the United States and Canada which does not book them at intervals.

The chief value of the moving picture screen as a medium for the retail merchant lies in the fact that its appeal is peculiarly local. As a rule, the theater owner's dimes come from the same pockets as do the neighborhood grocer's. The theater man has his screen, which he values at so much per second. The retailer wants to talk in the most forceful manner to possible patrons and he finds that pictures that move with life and action best turn the trick. The general run of advertisement films has been very poor until within the last two years. Producers and advertisers now realize that the theater owner refuses to offend his patrons with out and out advertising, though he is willing to run in a comic advertisement—if it is good—between his feature picture and the news weekly. For this he gets a fee from the retailer.

The short playlets are sold outright to the retailer for about twelve dollars—including his firm name or trade mark and address. He can either book his picture in the corner picture house or have it done through a booking company, which specializes in advertising films, there being two or three in each important city. He pays a fee to the theater owner or the booking company, varying according to locality, length of the film and the policy of the theater owner. He can "tie up" his show window with the film during its run and often make direct sales where the commodity happens to be a glass of soda water or a bunch of flowers. Many soft drink places are finding the screen a winning medium since so many people pause for refreshment after the show.

Scenes selected from some of the advertising playlets that are expected to supplant the earlier forms of screen advertising and to make it interesting and suggestive.

Some of these little playlets are comic, some thrilling and others novel. Here are the scenarios for two of the more popular ones now circulating widely among the retailers of the country:

For the retail jeweler — The action begins with a close-up of an extremely pretty girl sitting in a large, comfortable chair, gazing lovingly at a ring on her finger. Just what kind of a ring this is we do not know, but we have our suspicions when she kisses it lingeringly. Our suspicions are confirmed in the next scene when we see her thoughts portrayed on the screen. She is thinking of the day she received this symbol of love. How she and he walked into the garden and stopped beside the fountain. How she had playfully sprinkled water on him, never thinking what the next moments would bring forth. And how he clasped her hand in his and slipped on the beautiful diamond ring. Then how she was gathered in his arms for a long and loving kiss. Her thoughts have been portrayed so realistically by the scene in the garden that when we again see her as she is today—lonesome—we are sad. She has only the ring instead of the loved one. But, after all, isn't a ring better than nothing? The scene fades, as she smiles dreamily, visualizing the happy days to come. To get the utmost in advertising value from this picture the advertising copy should remain on the screen after the action is completed. This makes the audience think again of the sponsor of the picture—and last impressions are the strongest.

For the cleaner and dyer—As grandmother sits quietly before us the picture expresses the utmost in peaceful solitude. But now there comes rushing into the scene a most dynamic little pugilist. Throwing his hat on the floor he proceeds to cause his loving grandmother many an anxious moment. His eye is blackened shamefully. His trousers are torn and from the ragged

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The Censorship of Moving Pictures From Opposing View-Points

(The two ideas regarding the inspection and passing on the fitness of films for general use before mixed audiences are here so clearly outlined that they are given, with all the weight of the authority they each possess, for the benefit of our readers. Direct personal references and criticisms have been omitted from both of them.)

From the National Board of Review of Motion Pictures, New York City.

RESOLUTIONS aimed at official censorship of films were adopted at the third annual meeting of the National Association of the Motion Picture Industry, held at Rochester recently, and, through resultant co-operation between motion picture producers and the National Board of Review, designed to place the vast influence of the organized producers of the country solidly behind the National Board of Review in the interest of wholesome pictures. The methods to accomplish this are less clear to many people than the fact of its desirability. Inquiries addressed to the National Board's New York office have elicited the following explanatory statement from E. D. Martin, Director of the Cooper Union Forums and Associate Director of the People's Institute, who acts also as Chairman of the National Board of Review:

FOUNDED BY PEOPLE'S INSTITUTE

"The National Board of Review was founded by the People's Institute in 1909 to bring about a plan for co-operation between an amusement enterprise of commercial character and a social agency closely in touch with the masses of the people, in the interests of the general public welfare. From a small committee of ten, reviewing the scattered productions of early manufacturers, the National Board, expanding to keep pace with the phenomenal advance of the motion picture industry, has grown into the present great organization, with its two hundred public spirited citizen reviewers, contributing their time and best efforts to the cause of clean entertainment. The National Board's advisory committee of one hundred, located throughout the country from Maine to California, keeps in constant communication with the Board, advising the home office of week-to-week developments in public sentiment and public taste. Throughout the period of the motion picture's vast expansion the Board has rendered invaluable service, not only as an interpreter of current public opinion but as indicating in advance the probable road along which such opinion is likely to travel."

The importance of this service was pointed out by Charles Sprague Smith, the first Director of the People's Institute, in a prophetic utterance to producers at the time of the original organization of the National board:

"Gentlemen, the industry you are embarked upon is more than an industry. It is a social force, and * * * promises in time to reach more people and influence more profoundly their attitudes, their habits of thought and their ideals than any other enabling force we know of. To keep your film stories within the broad lines of current morality and yet not open up an avenue for tyrannical repression, personal or local prejudice, or graft, some form of regulation should be established, but it should be along lines of co-operation between your industry and open-minded citizens serving the public of their own free will and appointed in some way as far removed as possible from the direct or indirect influence of politics or politicians as possible."

ADVOCATE SUBMISSION OF EVERY FILM

It is in this spirit the National Association has now passed resolutions which advocate that every dramatic film story be submitted to the National Board of Review. In addition, by arousing public opinion, the producers plan to induce the public to withhold its patronage from pictures not submitted to the National Board for review. This, it is hoped, will tend to automatically debar from the screen that type of picture made for immediate and temporary gain, which, while not actually obscene or morally objectionable (since such matter is fully covered by the common law), may be of the sensational or offensive character which calls forth criticism from those who are normally friendly toward the motion picture industry.

It is important to note that, in contrast to official boards of censorship, the National Board of Review stands fundamentally in an advisory capacity to the motion picture industry. It is only through the voluntary action of the producers that their films are submitted to it for review and its decisions accepted. It stands also in an advisory capacity to hundreds of city officials throughout the country, keeping them fully informed as to the character of current motion picture offerings. The impartial excellence of its work is a clinching argument against the enactment of oppressive and undemocratic laws for the establishment of politically appointed boards of censors

Gabriel L. Hess, chairman of the censorship committee of the National Association of the Motion Picture Industry, describes the functions and nature of the National Board of Review as follows:

"The relationship of the national board to the producer of motion pictures is exactly that of the copyreader or the editor of a newspaper to his reporter or contributor. If in reviewing a picture the board sees nothing to blue-pencil, it so notifies the producer. If on the other hand the board's editorship decides upon alterations or omissions, it so recommends to the producer, who has agreed in advance to accept the board's decisions. Every progressive producer recognizes the importance, from the standpoint of enlightened self-interest if from no other, of keeping his product attuned to public opinion. The producer vests in the national board the powers and duties of an editorial overseer, with faith in its ten years' experience in studying the public's reactions to the screen. The producer believes that the national board is a democratic institution, reflecting the public collective thought and taste. As such it has his support. He has chosen it to edit his product as the publisher chooses the wisest and most dependable editor he can secure to blue-pencil or approve his news copy."

(Reprinted From The Ecclesiastical Review.)

To the Editor, The Ecclesiastical Review: * * * It is true beyond any controversy that many moving pictures are indecent and atrocious and have a bad effect upon the morals of our Catholic people. I happen to be intimately connected with moving pictures, as I show them at least once a week in the parish hall. I also witness the weekly pre-release showing of pictures for the purpose of selecting films which I deem fit to be shown in my church hall, and I assume you that it is often very difficult to select even one picture a week, from the company I am dealing with, that may be called wholesome and excellent entertainment for the general public. However, those that I consider good enough to be shown are not always relished. Indeed, I have often heard it said, even by people of my own congregation, that they prefer stories that show the human side of life, that have more "pep" to them. It goes to show how depraved even now is the mind of the "movie fan." They can tell you all the stars in the pictures, and their expression of their predilection for so many who star in pictures that never get beyond the "pink permit" class of the censor shows conclusively the state of their mind. Here in Chicago any one who wishes to study moving pictures can readily observe that those theaters which have the sign "For Adults Only" over the ticket office are best patronized.

It is true that boards of censorship exist in some states and in some cities, but those boards are very often lax in the performance of their duties. * * * No matter how good and excellent a picture may be as a whole, one passage that arouses the sensual nature of man, one flash that leaves an indelible mark for evil upon the mind of the onlooker, is sufficient to rob the whole picture of the right to be called good and wholesome. It will do untold harm to the souls of Catholic people, and especially to the souls of our children.

* * * I admit that it is very difficult for the priest to learn the true condition of the moving pictures. They have neither the time nor the inclination to go to "movie" theaters; besides, it would be imprudent to do so for more than one reason. However, it is their sacred duty as pastors of souls to raise their voices in solemn warning of the very grave dangers to which those are exposed who habitually attend these places.

The film producer is using his immense wealth and his great power to defeat censorship. He has been fighting censorship ever since it was organized. Especially the trade papers contain articles, letters, etc., to bring to the attention of the managers of theaters their duty to stand behind the producer in their attempt to abolish censorship. * * * The unscrupulous means which the film industry employs and the enormous amount of money spent by them to accomplish their task of defeating censorship are proof sufficient that censorship is necessary.

Another and more potent reason why censorship is absolutely necessary is found in the influence for evil which the moving pictures exercise upon children. Bad and immoral pictures imprint an indelible mark upon the minds of children, pervert their reasoning power and serve them as guides in their own actions. * * *

How can censorship be made strong, effective and at the same time universal? One used to see an official stamp at the end of all pictures saying, "Approved by the National Board of Censorship." If this organization could be composed of men who were imbued with a true sense of their great responsibility, with the knowledge of the seriousness of this all-important position and with moral courage to exercise the power entrusted to them, then, and only then, could it bring results that are demanded for the sound morality of the general public. In the past this national

(*Continued on page* 18)

The Educational Slide's Value to School and Community

How the Elder Brother of the Film Meets a Need in Instructional Screen Work That Makes It of Constantly Increasing Worth to All Teachers and Speakers

By R. A. Hayne

(Agricultural Extension Dept., International Harvester Co.)

(In a recent talk with Mr. R. A. Hayne of the International Harvester Company, who has had fifteen years' experience as an agricultural extension worker, we asked him about the peculiar value of slides in extension work. He told us, and we asked him to tell our readers about it. His article is worth while, for he knows his subject.—Editor.)

The educational work with lantern slides and lectures of this department of the International Harvester Company is not confined to any single community, nor to any special section of the country. It is carried on in all parts of the United States. It takes us into the country, into the small towns, into the more populous cities. It brings us in contact with all classes of people living amid varied environments and surrounded with various conditions.

We are interested in schools because it is in the schools that our future citizens must be developed. We are interested in towns and cities because these are the trading centers for our great population. We are especially interested in the country because it is upon the farmers, their families and the soil which they till that all the rest of the world depends. Our department members talk before farmers, town people, boys and girls, great and small. The purpose of our department is to aid in the betterment of the whole country in its business, home and social life, and in this work lantern slides play an important part.

The three slides here reproduced illustrate the value of the slide in instructional work. The section of clover root shows the nitrogen-gathering nodules attached. The other two explain themselves.

Years of experience have taught us two great truths. One of these is that people of all classes, of all environments, have one thing in common — a desire to learn. The second truth is that no other method of instruction is so efficient as the visual method. As a means of obtaining knowledge, the eye is more effective than the ear. What we see, we more readily understand; more

(*Continued on page* 18)

Censorship of Moving Pictures

(*Continued from page* 16)

censorship has apparently had neither the courage nor the vision to realize their great responsibility to eliminate passages, pictures and subtitles that are destructive of the morality of men. "By their works you shall know them."

In my opinion an effective national board of censorship is the only means of successfully counteracting the evil of bad and immoral pictures and of cutting out those passages that are apt to rouse the movie fan unto sin. It seems to me that no priest as an individual could make any successful effort to combat this great evil. Only by the concerted action of persons in authority, only by the full and hearty co-operation of archbishops and bishops, who would sign their names to a resolution empowering a committee of three or four to approach the right tribunal to demand safeguards for the morality of men, women and children, can adequate censorship be obtained, a censorship that would be universal and vested with authority extending over all the pictures produced.

A national censorship of from six to twelve persons, representatives of all denominations and classes who have the moral welfare of the community at heart and who would be clothed with absolute power to reject any objectionable film or objectionable features in a film, would in my mind be the happy solution of this vexed problem. Priests, ministers and professional men, working together on this board to eliminate or at least to minimize the danger of corruption of morals of old and young, would be the ideal way. There would then be no necessity for a state or city censorship.

I admit that the subject is an extremely disagreeable one. But I am also convinced that silence is no longer golden and that something must be done soon to check the evil influences of the film industries. Surely someone could start the ball rolling. I have made a suggestion. Someone else may probably make a better one until we come to the *modus agendi* that would seem certain of success. CHICAGIENSIS.

The Educational Slide's Value

(*Continued from page* 17)

readily assimilate; more vividly retain, than what we hear.

In attempting to estimate the value of slides to our department we try to imagine what would happen if we did not have them. Suppose the five or six hundred sets of lantern slides that we use and circulate were suddenly wiped out of existence and we could get no more. Our lecturers, working in the rural districts, in the schools, even in the cities, would be badly handicapped that their efforts would lose half their effectiveness. In no other way can we place before an audience object lessons so vividly, so convincingly as we can with slides.

If we want to show, in natural colors, the progress of late blight on the potato leaf or the correct coloring of a Buff Cochin chicken, there is no method so effective as the use of lantern slides. We can hold the picture before the audience as long as we choose, point to it, discuss it, throw it off the screen, show something else and then flash it back and in a hundred and one ways make use of it in a thoroughly educational manner. In our extension work in both town and country, singing is an important feature. Folks never get so far advanced, so well educated, so cultured, nor so good looking that they are not made better by community singing. It is here that the lantern slide fills a great need. It places the words, even the music of the song, before the audience instantly and in a form that every one, from the school child to the oldest inhabitant, can read.

There is nothing in the way of educational matter that cannot be illustrated on slides. They are comparatively cheap, quickly produced, easily operated, decidedly effective. Our department members have never found anything that can quite take their place in the making of announcements, in the calling of attention to special features of the following day's meetings, or any other matter of importance. A handy man with a package of blank slides, a pen and a bottle of ink can, in five minutes, have up-to-the-second announcements ready to throw on the screen.

That division of our department which has charge of the circulation of educational material has calls without number for slides. In fact, if it had no lantern slides to circulate, the division would lose its efficiency. If lantern slides were eliminated from our educational material and activities, the work of our department would suffer tremendously. School boys and girls would lose interest, older folks would fail to grasp many of the important points of the subject under discussion. A most important feature of entertainment would be gone.

We will continue to use lantern slides. We cannot do without them.

How Retail Dealers Are Using the Screen

(*Continued from page* 15)

aperture there hangs a most alarming array of lingerie. There is no question in our minds but that he has just fought the fight of his young life. After recovering from her astonishment the grandmother turns him around slowly and takes careful inventory of the damage. He has difficulty in repressing his triumphant feelings, however, for he insists upon showing her how he "cleaned them up." That he did clean them up we can have no doubt and the fact that he bears the marks of the struggle does not militate against our good opinion of his ability as a pugilist.

In each playlet, the individual merchant's name appears on the film, his street address and his trade mark, if any. While the various manufacturers producing these pictures have stock libraries covering all lines of business, the same subject is not ordinarily sold in the same immediate territory twice. As these pictures are produced strictly for retailers' use, there is little chance of "overlapping."

The lantern slide advertisement gave birth to the animated advertisement. It has taken several years to make their use general among the retailers themselves. Until recently, it was common for the manufacturers and jobbers to supply their dealers with short films upon request as part of a "dealer help" service. Many of these campaigns have proved very successful, notably those of the John V. Farwell Company, Chicago, Willys-Overland, Globe-Wernicke, Brunswick, Balke, Collender Company and the Ralston Purina Mills. The demand for the advertising playlets, however, has been so great that producers are now doing business direct with the retailer.

The Latest Fashions Shown in Films

The first motion picture devoted exclusively to the introduction of fashions, produced by Universal, was first shown through the courtesy of the Wooltex studios at the Empire Theater in St. Albans, Vt. Its object is described in its title, "That Well Dressed Look," and the story running through the scenes adds to its interest. The latest creations are shown draped upon models especially selected as to type for the particular garment they are to display. The settings, garments and the care given to the production make it entertaining and educational. Men and women who are constantly visiting the style centers and who are in close touch with the creators of fashion assisted in its production and it is being shown in theaters throughout the country.

Moving Pictures in Fire Prevention Campaign

A nation-wide fire prevention educational campaign started on Fire-Prevention Day, October 9. Motion pictures are to be used to help in doing away with preventable fires. America's fire loss is the largest on earth. Last year the fire loss was over $317,000,000. The fire departments of this country are the finest in the world and the firemen are doing all they can, but that is not enough. An immense number of fires could have been prevented. Three big interests are working together. The Industrial Department of the Universal Film Manufacturing Co., the Quality Group Magazines, consisting of Review of Reviews, Scribner's, Century, Harper's, World's Work and Atlantic Monthly, while Fire and Water Engineering, the fire officials' organ, will carry the message of fire chiefs as to how they can best co-operate. The films will show the causes of needless fires and will teach what to do while the fire department is coming. The series will include films adapted to the sections in which they are shown—rural districts, in timber country and in cities. The magazines will publish fire-prevention articles each month during the campaign. Governors of nearly all the states have indorsed the campaign.

A Plea for Higher Ideals in Film Production

In a recent address at Fairmont, W. Va., Mrs. Guy Blanchard, chairman of the moving picture committee of the General Federation of Women's Clubs, discussed at length the motion picture problem in its various phases. Mrs. Blanchard claimed that the moving pictures of the present day are not up to the standard of American ideals and that it rests with every community in the country to take up the fight for pictures of higher ideals and moral standards if the right influence is to be stamped on the minds and hearts of our young people.

The moving picture has a wonderful influence with the public at large, she said, and everyone seeks it as a means of recreation and amusement. That is why we should have pictures that set forth the best and beautiful things in life, and not the immoral and depraved. Motion pictures are educational and entertaining, and it is up to the women of the country to win a victory in this fight for higher and better lessons in the moving picture world, as they have won other battles for righteousness in the past.

Here and There With Reel and Slide

The National Catholic War Council recently entered into a contract to rent motion pictures for exhibition by parishes and organizations co-operating with the council to promote a higher grade of citizenship, the true meaning of democracy, self-advancement and a taste for wholesome motion pictures.

* * *

The Rev. John Wirt Dunning of the First Presbyterian Church, Kalamazoo, Mich., is using moving pictures in that church to illustrate sermons.

* * *

Plans have been made by Charles E. Burbank, principal of North High School, Worcester, Mass., to hold moving picture shows in the school hall every Friday afternoon for the students, with a show in the evening for the parents.

* * *

Scientists are adopting the motion picture for the improvement of observation in various branches of biology. During the war the faculties of medicine in Paris, Lyons and Bordeaux and at the Pasteur Institute in Paris and Lille visually preserved surgical operations, and these films will be valuable in the dissemination of the knowledge gained.

* * *

A safety mass meeting was held in the Grand Opera House in Syracuse, N. Y., for the New York Central employees. A moving picture dealing with safety was given, of which Mr. Marcus A. Dow, general safety agent of the New York Central railroad, is the author.

* * *

Fire prevention pictures were shown at the First Congregational Church, Salem, Ore., recently.

* * *

Motion pictures and illustrated songs are given every Saturday morning and are free to all the children in Dayton, Ohio. The children sing new songs illustrated with stereopticon views.

* * *

A motion picture was presented at the First Methodist Church at San Diego, Cal. The church secured the picturization of Wilson Barrett's "The Sign of the Cross."

* * *

Louis Brandt gave a lecture before the Pittsburgh Real Estate Board, illustrated with motion pictures on "Housing as It Affects Real Estate," showing the construction of buildings from the manufacturing of materials to final completion of the structure.

* * *

M. E. Morton of Chicago, who is associated with the United States Steel Corporation, presented several scenes in moving pictures to the members of the Jackson Rotary Club at the Jackson, Mich., City Club Room, that showed the process of making steel.

* * *

The value of moving pictures for evening worship in all churches was emphasized at a recent meeting of the Ministers' Association in Syracuse, N. Y., by a representative of a church film company. It is believed possible that the church films may be brought into general use.

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The famous Magnolia Gardens, located near Charleston, S. C., are a feature of Mr. Lyman H. Howe's Travel Festival and were shown in Rochester, N. Y.

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Moving pictures are given every Sunday for the benefit of the incurable little ones in the children's hospital, Los Angeles, Cal., while at the county hospital a performance is given every day except Sunday in some ward.

* * *

The high school at Champaign, Ill., has secured a contract with a Chicago motion picture bureau to furnish the films for seven plays of an educational nature.

* * *

A program of motion pictures giving a complete history of the life of a sailor from the time he enlists until he boards a battleship, a history of the work of the Red Cross relief workers in Rumania, the canteen service of the American Red Cross, and the story of the Red Cross nurse were shown in Utica, N. Y., at the Free Academy and at the Armory.

* * *

The Bible from Genesis to Revelations is to be visualized in motion pictures. The Historical Film Company of America is the title of the producing company.

The Wild Flower Preservation Society, Chicago Chapter, held its semi-annual meeting and reception in Fullerton Hall, Art Institute. Charles L. Hutchinson read a paper on the Arnold Arboretum, illustrated with colored slides.

* * *

Prof. A. S. Isaacs of the New York University was speaker at the Y. M. H. A. Community Home in Trenton, N. J. His topic, "At School in Many Lands," was illustrated with stereopticon views.

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Under the auspices of the C., M. & St. P. railroad, Colonel James W. Taylor of the United States Bureau of Explosives delivered an illustrated lecture at the Butte, Mont., High School.

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Dr. A. F. Gilman, who visited Oberammergau in 1910, lectured at Amie Chapel at the Wesleyan in Bloomington, Ill., on "The Passion Play," which he illustrated by 70 lantern pictures.

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F. F. Lewis of Janesville gave an illustrated lecture on the Hawaiian Islands, the volcano of Kilauea and the Leper Colony at the Congregational church, Elkhorn, Wis.

* * *

"Illinois and Her Public Institutions" was the subjetc of the address with stereopticon pictures given at the Westminster Presbyterian Church, Springfield, Ill., by Col. Frank D. Whipp of the state Public Welfare Department.

* * *

Rev. Hamlin Etheridge delivered his illustrated lecture on Rome, Italy, at North Augusta, Ga. Mr. Etheridge visited Rome and his pictures were of historical and religious interest.

* * *

Mr. G. W. Sully gave the feature film, "Troubles of a Merchant and How to Stop Them," as arranged for by the Retail Merchants' Association of Bay City, Mich. Pictures showed the value of advertising, window display, retail failures and their causes, selling methods, modern business methods, store organization, delivery system and system in retail business.

* * *

Rev. Clarence Reed, pastor of the Unitarian church of Oakland, Cal., commenced November 1 a series of illustrated lectures on "The Reconstruction of Europe."

* * *

At St. John's Church, Belvidere, Ill., a stereopticon lecture was given on "Persia, Manners and Customs," by Mr. Paul Boodgah, who wore a Persian costume.

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The Rev. Albert Biever, S. J., of New Orleans, gave an illustrated lecture on "The Wonders of the World and a World of Wonders" at the Academy Hall, Vicksburg, Miss.

* * *

The lecture season of the Grand Rapids, Mich., Public Library opened when Dr. Fay Cooper Cole of the Field Museum of Natural History, Chicago, gave an illustrated lecture on "The Philippines, Before and After American Occupation."

* * *

A lantern slide lecture was given recently at the Peru, Ill., High School on "City Planning," slides used showing the plans of large cities.

* * *

"Love Scenes of the Great Operas" was an illustrated lecture given by the Musical Art Club, Trenton, N. J., by Walter St. Clara Knodle of Philadelphia.

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During the convention of the Phelps County Sunday School Association, held at Havelock, Nebr., a stereopticon lecture, "The Organized Sunday School Work," was given by Miss Brown.

* * *

The Rev. Dr. Henry R. Rose, the pastor of the Universalist church, Newark, N. J., had a lecture on "Theodore Roosevelt," illustrated with 175 colored slides.

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Stereopticon slides illustrating modern miracles of healing upon deformed and crippled children was a feature at the Liberty Park Methodist Church, Spokane, Wash.

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At the meeting of the Commerce Association of Houghton, Mich., was given a lecture on the Hog Island shipbuilding plant, illustrated with colored slides, by E. L. Milliken.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Passenger-Carrying Zeppelin Pictured

The International Film Service shows pictures of the first passenger-carrying Zeppelin flight from Berlin to Stockholm, Sweden, in Universal Current Events No. 44, the news reel issued through Universal. Captain Arial Varges, International staff photographer, takes his place in the forward gondola and the monster Zeppelin takes to the air. As the last of the German coast on the Baltic Sea fades into the distance the many small islands that lines the Swedish coast on the Baltic come into view. Over the city of Stockholm the camera recorded all the points of interest and the giant "Bogansee" lands; Swedish infantry hold the ropes. Curious crowds greet the airship, while custom inspectors examine the passenger's baggage. The crown prince of Sweden, Prince Carl, and the children of the crown prince witness the arrival.

Pictures in this number from Washington, D. C., show the war secretary awarding the D. S. C. to King Albert of Belgium at his Washington residence. Two soldiers—Albert and Pershing—exchange greetings. From Prague, Bohemia, come pictures of Czecho-Slovak troups from the Russian front being welcomed home. Other features in this issue are pictures of the ceremonies incident to the installation of the new bishop of the New York Diocese and of Uncle Sam's eagle boats arriving at the Portsmouth Navy Yard.

"Out of the Sea" and "Marimba Land"

One of the latest Prizma natural color pictures released by the World Film Corporation is "Out of the Sea." This subject, found near the Florida Keys, combines the thrilling with the beautiful and instructive. Fishing for sponges with a glass-bottomed bucket or diving for them from a small boat is an art that yields satisfactory returns in Key West. The grading and selling of the sponges to the highest bidder and the close-ups of sponges as they grow, furnish subjects for the Prizma camera. When the pictures of the delicately tinted angle fish are projected on the screen one sees faithful reproductions of the many-colored dwellers of the sea in all their hues and tones. Included in the picture are scenes taken at the green turtle market and the reproduction of an exciting afternoon harpooning a large hammer head shark.

Nearly every day the motion picture brings to us something new in a language all of us can understand. The life and habits of inhabitants of those foreign lands that are seldom visited by tourists are always subjects of particular interest. Such a picture is "Marimba Land," a new Prizma natural color picture, which is now being released by World Pictures. "Marimba Land" is an unconventional portrayal of the simple customs of primitive people living in Guatemala, Central America. The ancient Mexico road, thronged every day with descendents of the great Montezuma, carrying their products to the market places in Guatemala City, forms the background for many picturesque episodes. And then there is a native wedding, at which the Marimba, the tuneful native instrument of Guatemala, played by natives, furnished the music. This interesting Prizma was directed by Dr. William Greene, who has spent many years in Central America and his interpretation of the little known customs of the descendents of the Aztecs has made "Marimba Land" a subject of high entertainment value.

"Narcissus" and "Reformed Saloons"

Paul Swan, a famous male classic dancer, has been engaged to do three dance subjects for the Goldwyn-Bray Pictograph, under the general title of "The Age of Fable," the first being "Narcissus," selected to head the Pictograph No. 7015. Other subjects in this issue are "Reformed Saloons" and one of Bray's inimitable comedy cartoons. The celebrated fable of "Narcissus," given a poetic dance interpretation by Paul Swan on the stage, is reproduced for the screen with fine effect, according to those who have seen the film. The story of the man who loves only his own image, and met his doom in trying to embrace his reflection in a pool, provides the theme.

"Reformed Saloons," as the title suggests, deals with the results of the enforsement of the prohibition law and the new uses being made of buildings heretofore occupied by saloons. The picture gives visual proof of the fallacy of the argument advanced by the "wets," who claimed that the doing away with the corner saloon would mean a serious loss to property owners, as well as a great reduction in the revenue received by the government from the sale of liquor. In a trip around New York, the Pictograph cameraman located many "Reformed Saloons" that already have been converted to other uses. Some of them have been taken over by merchants, who pay a rent in excess of that given by the liquor interests; others are being used as club rooms, and in one instance a formerly prosperous corner saloon has become the headquarters for a women's political organization. The picture is unique and of particular interest just at this time. To close the Pictograph with a laugh, one of Bray's animated comedy cartoons has been chosen.

A Graphic Gaumont Screen Report

In Gaumont News No. 87, California seems to be "in the Land of Cotton." An enormous crop of cotton is being harvested in the Imperial Valley, which was a barren desert a few years ago. At St. George, S. I., Actors' Memorial Day endowment campaign is seen in full swing. Miss Ethel Barrymore visits the old Romeos and Juliets at the Actors' Home and invites them to participate on the big day. The visitors are entertained with dances of bygone days. Elsie Janis autographs a ticket for Jules Bache, who has made a generous donation.

In the Chrysanthemum Show at Lincoln Park at Chicago, Ill., the "Roosevelt Mum" takes the prize in the elaborate color scheme as being the largest ever exhibited.

In Washington, D. C., the Prince of Wales visits Mount St. Albans. H. R. H. chats with Bishop Harding and plants an oak on the cathedral grounds. The prince decorates distinguished service men from many nations. Admiral S. Benson, Colonel Rhodes and General E. H. Crowder, wearing their decorations, are shown. American flyers receive the Distinguished Flyers' Cross. At Annapolis, Md., the future commander-in-chief of the British navy and Secretary Daniels review the cadets of the United States Naval Academy.

At San Francisco, Cal., girls in the Red Cross drive take possession of the police patrol and receive liberal donations for "The Greatest Mother in the World." Water-skiing is popular with the French. The Marne is vitised at Chalons, France, by many to try the unique sport. In a $50,000 fire in the heart of San Francisco, a burning lumber mill gets out of control and looks dangerous for the city for hours.

Increasing Intrest in Ford Educational Films

Several of the more recent Ford Educational Weeklies have jumped into favor with a number of educational institutions which had not used them regularly. Goldwyn New York Exchange reports calls from several Y. M. C. A. educational departments in the northern and western part of the state. The most popular Fords recently have been "The Story of Steel," "At the Cross Roads," "The Land of Ukulele," and "When Black Is Read." The first of these takes the beholder through a modern steel mill. Particular interest just now centers about this study, because of the strikes in several of the largest mills in America. "At the Cross Roads," which was taken at the Federal Prison at Fort Leavenworth, Kansas, is an exposition of the humane and constructive methods used in this government institution of correction.

"The Land of Ukulele" is a delightful travelogue through the island of Hawaii, and many of the characteristic native customs which Jack London has reported in his "Cruise of the Snark" and other tales of the South Seas are picturized. The fascinating romance of the newspaper, of the mechanical means by which special editions are reported, written and printed in an incredibly short time, may be seen in the Ford Weekly entitled "When Black Is Read."

The quarries of Stone Mountain, Atlanta, Ga., form the rugged background for the Ford Weekly No. 173, entitled "Rock of Ages." The film provides an exhaustive and unusual study of the granite industry, from the point where the stone is found resting in the mountain side to the time that it is polished and ready for use. The spectator sees how the great rocks are loosened, and, by means of a giant crane, carried through the air and placed on flat cars. One of the most interesting parts of the film deals with the carving and shaping of the granite. Tools operated by electricity are used in this process. Machinery driven by electricity also is utilized for polishing the granite. Like most of the Ford Weeklies, "Rock of Ages" has a distinct educational value in addition to being excellent screen entertainment.

SCIENCE —— INDUSTRY —— SOCIOLOGY

CLASS ROOM CINEMATOGRAPHY

Physics

(Pictures released through Beseler Educational Film Company, New York. The reel of which this is a short outline is approximately 500 feet in length.)

LIQUID AIR

Acetylene flame intensified by oxygen produces the keenest cutting force. At 1,750 pounds pressure to the square inch and a heat of 6,300 degrees it cuts iron and steel. The compass torch cutting boiler tube holes. A solid block of armor plate, 16 inches square, cut in four minutes.

Air can be liquefied by a special machine which lowers the air to 328 degrees below zero, Fahrenheit. As it issues from the machine the liquid air produces a vapor due to the difference in temperature. Liquid air can be filtered like any other liquid. A thermometer placed in liquid air drops to 180 degrees below zero, Centigrade. (272 degrees below zero, Fahrenheit.) That portion of the thermometer immersed in the liquid is now coated with ice.

The magic boiler. When liquid air is poured into water, the difference in temperature causes great masses of vapor to arise like the vapor from boiling water. The liquid air sinks in drops to the bottom of the water and comes up again in a gaseous state.

Another experiment with the magic boiler. To subject a vessel to a temperature of 272 degrees below zero, Fahrenheit, on the inside and ordinary temperature on the outside would be to instantly break it. Consequently the glass containers used have double sides with ordinary air between, neutralizing the shock. If the method were not used any vessel would break as this glass. It is useless to cork a vessel containing liquid air.

EXPERIMENTS WITH LIQUID AIR

Objects immersed in liquid air are temporarily changed in their characteristics; thus, malleable zinc becomes easily breakable. An ordinary rubber ball hardens and may be broken into fragments. Although malleable zinc becomes breakable, malleable lead under the influence of liquid air becomes as resistent as steel, and a spring made of it will bear 2½ lbs. weight. Removed from the liquid air, the lead quickly recovers beat and, with it its old characteristics. Beefsteak immersed in the liquid becomes a hard, white block and is easily broken. Roses, similarly treated, shed petals which look like fragile glass.

Liquid air suspends life, but does not destroy it. Here we see two eels immersed in liquid air. One, upon being placed in water, recovers; the other is broken into fragments with a hammer. In spite of the extremely low temperature of liquid air it does not produce wounds, owing to the phenomena of calefaction. In other words, the sudden contact of cold liquid and heat produces a vapor at the point of contact which keeps the liquid from actually touching the warm object.

* * *

WITH all the speed characteristic of the moving picture industry in developing along new lines, the work of making class room films is going on in the offices and studios of several of the larger producing companies. Bray Pictures, Universal, Famous Players-Lasky, are among those with organized educational departments now delving into text-books and studying the work of the class room, with the assistance and advice of specially retained pedagogic experts. Worthwhile production has thus far been limited and has been along the lines of the sciences and of other branches that have place in the studies of the higher grades and of the colleges, rather than those of the lower grades where reading and arithmetic and physical geography and other plebeian but necessary studies receive most attention.

* * *

The reason for this is not hard to explain to the teacher, who knows, for instance, that in arithmetic one of the hardest things to get into the average youngster's head is a real understanding of simple and decimal fractions. The rules are not so hard to teach; the manipulation of dead and uninteresting figures to obtain correct results is finally mastered, but the why of the rule, the mental conception of something represented by a single figure on a blackboard that could be cut up into pieces represented by other dead figures larger than itself and yet of less value—who does not remember the bewilderment and agony of trying to mentally surround all that?

* * *

Apples and arguments have been used by teachers to explain these things, and their scholars have become quite skillful in reducing improper fractions to mixed, if not proper, behavior. They can extend decimals to the vanishing point, but not one in fifty of them could explain the decimal system. Figures, in spite of the apples and arguments, are still Arabic signs to them. They have never known the why, have never mentally visualized a fraction.

Right here is where the newly invented animated drawings will be of greatest service in teaching by motion pictures. This method has been perfected to a degree that allows projection to be as fast or as slow as is necessary to illustrate the point to be made. The figures can be typified, represented by concrete objects, made to combine and separate at will, in ways to drive their meaning into the least imaginative understanding. And it is not only in arithmetic that the scenarist and the teacher will find unlimtied opportunity for the use of the animated drawing. When producer and educator fully understand each other's needs, as the numerous failures in film illustration of text-books have indicated is not yet the case, we shall have geography films, spelling films, memory films, that will far surpass any method of instruction now known for the young mind that can form a mental concept best through visualization.

Universal Film Co. is now offering to the schools a series that are said to teach natural history, short cuts to the mysteries of mathematics, memory training and spelling. Other producers are preparing, and may have finished educational films of like

From the "New Screen Magazine" educational photo-play series, showing one of the "Wonders of a Wayside Pond."

nature, but the work is only in its earliest beginnings. It is coming on fast, for your moving picture man can develop an idea faster than Puck could put his boasted "girdle round the earth." They have an abundance of ideas of their very own, but not those of the trained teachers whose life work has been to reach the young mind and develop it. With team work between producer and teacher, such as is now going on in the larger studios, we may confidently look for results of the best possible character.

As has been said, some worthwhile work has been done in the studies of the higher grades. One of the most convincing films the writer has ever seen screened was a short reel produced by Bray, "Hello, Mars!" Even the member of MOVING PICTURE AGE staff, who wrote the story of it for the September number, showed himself pleased and he usually views anything new with a jaundiced eye. Other films like this are making their appearance and indicate that standard films text-books are not far in the future.

Another straw that indicates which way the moving picture wind is blowing in the educational field is indicated by a letter recently received from one of our subscribers who writes that after two years in charge of visual instruction work in the extension department of a state university he is now doing post-graduate work in another state university, making a study of the possibilities of motion pictures in class room work. He is particularly interested in the possibilities of using motion pictures as a text-book or very closely related with a text-book in the lower grades and is planning a series of scenarios illustrating what seem to be possibilities in this particular field. He is also undertaking another study, dealing with the psychological problems connected with visual instruction.

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

IN a most interesting letter recently received from Professor I. N. Betten, chairman of the committee on slides and films in the Milwaukee public schools and principal of the 20th street school in that city, he gives some information about the use of slides in school work that is too good to keep. "At the present time," he writes, "we are using stereopticon slides in our regular class work, each class having a recitation with slides about three times each week. Up to date we have had only one hall equipped and classes have been obliged to leave their rooms for the recitation. Now, however, we are having all our rooms wired, so that the lantern may be used at a moment's notice in the class room as quickly and easily as a map is used. My aim has been to use the slides not only for the purpose of interesting children or of supplementing regular work, but to make them fit the course of study and to emphasize essentials. The teacher does not do all the talking, but the children observe and think for themselves and then express their own thoughts. I am speaking now of my own school and of what I should like to see done in all schools."

The sentence before the last one quoted is what should give pause to every teacher who reads it. Making the children think for themselves—that's the thing. There's hope for the coming generation if the educators of the country succeed in doing that.

* * *

Sources of subjects for the educator who regularly makes use of the stereopticon are broader than the catalogues of the slide studios, though we must depend upon the slide studios for the greater part of our material. There has been somewhat of a backwardness among the commercial slide library people to progress with the changing demand. Libraries remain much the same year after year and the teacher or minister must soon begin to scrape the bottom of the barrel in order to get some variation in his lectures. It is a certainty that those slide houses which have gone ahead and built up their lists have prospered beyond those which have tried to palm off the same old stuff on us.

Now, it is a very valuable thing to be able to go to your slide studio and secure a set on the subject in which you are interested at the time, but this service is anticipated and expected. What we want are live, up-to-date sets at regular intervals that give the lecturer a "lead" and enable him to put life into his weekly talk, by timeliness. A few slide firms in the East now bulletin their customers on their newest sets and they have profited greatly as a result.

* * *

Boston is the location of a half-dozen lantern slide collections which are notable for their variety and quality. The writer recently visited several slide studios in the Hub City and found things flourishing. New England has always been active in the use of the stereopticon and the business does not seem to have suffered despite the inroads of moving pictures. There is a business-like activity about the Boston slide studios which promises well. To begin with, there is an atmosphere of good management and next, a display that would arouse even the interest of the easual passerby. One studio in Bromfield street has removed the glass panes from its several doors and inserted beautiful transparencies instead of the glass window lights. The result is striking. Pleasant rooms where patrons may examine the sets at ease are supplied and help is given in the work of selection by clerks who are courteous and informed.

Current events, above all, appeal today. Unhappily, these are not a good investment for the slide studio since their life is short and their very timeliness kills them quickly. But there are subjects which are timely and which yet have a considerable period of usefulness, too. These subjects are in great demand.

* * *

We started out in this talk by speaking of sources. We maintained that the sources are broader than the catalogues of the slide studios. This is true. The most ordinary dabbler in photography can easily become an adept at slide making and to become an amateur photographer is well within the means and the experience of the average teacher or even the average clergyman. What can be done in this way to strike an original note is really surprising.

Rev. Thomas Danforth, of Boston, earned quite a reputation for his stereopticon lectures, though he never enjoyed a wide circle nor a large audience. He made nearly all of his own slide sets. I reeall that one lecture he had was devoted to city animals and it was always a popular one. He made the original negatives in the streets of Boston himself. He nosed around the whole town looking for promising snaps of dogs, horses, cats, fowls, pigs and all creatures that might be found therein.

Being local, this lecture had double value to Boston people. He added a touch of humor and plenty of human interest and intertwined a sort of humane association theme that was most effective. Another was on the subject of "early morning and night workers of Boston" and what they are called upon to do while the city sleeps. He never forgot the value of human interest nor local interest. Another thing; he was showing what the theater people refer to as "first runs." He depended upon himself for subjects, photography and slides.

I have heard of many schools that talked of using industrial lantern slides in their work, but with the exeeption of a very few sets, I have found such sets exceedingly dull and prone to contain much obvious and rather tiresome advertising. The firms cannot be blamed. They pay out their good money to product these slides and the cost is charged to advertising. True, the firms are always willing to loan you a set if you wish and—no charge.

The writer recently heard a lecture on the "Fables of Æsop," illustrated with stereopticon views of old drawings designed to illustrate the fables. It was very interesting, especially because of the fact that the lecturer made references to modern parallels which were very amusing. He found a modern sequel to each of a dozen of the best known fables that increased the interest in this old but always popular subject.

One of our leading manufacturers of stereopticons, the Bausch & Lomb Company, is using this phrase in connection with the exploitation of their Balopticons: "Only half the pleasures of photography are enjoyed unless you own a Balopticon, etc." That is, many of the dealers selling these instruments are making use of this argument. Undoubtedly, the counter of the camera shop is an ideal spot to make converts to the projected image! Supply houses have too long overlooked this rich field.

?—ASK US—?

In your November number you have a large picture entitled, "Longfellow's Evangeline." You also have a full-page write-up about this wonderful moving picture, but I fail to find the name of the company who is putting it out, Where can I get this film by William Fox?—H. G. S.

Answer: The film was produced and is distributed by the Fox Film Corporation, 5 South Wabash avenue, Chicago, Ill.

* * *

What is the best type of screen to use with slides?

Answer: A screen should be perfectly white and opaque. Otherwise light which passes through may be reflected from the surface behind the screen. It should be on a spring roller, like a window shade.

* * *

How is it best and quickest to determine whether your image is sharp to the edges?—Horton.

Answer: Reliable machines have reliable lenses. To determine uniformity of detail, use a map or outline slide with small lettering at the center and near the corners.

* * *

Is the stereopticon adapted to microscopic work?—A. K.

Answer: Yes. Mieroscopists find frequent use for the stereopticon slide in their most delicate work with small organisms. Your supply house will give you further details on this work. Write them.

* * *

Where can we get good slides on textiles to show before a class?—Neighborhood House.

Answer: Nearly all of the slide companies whose announcements appear in MOVING PICTURE AGE have something in this line to offer.

* * *

I live in Dubuque, Iowa. I am a school teacher. Where can I get help in laying out a eourse in history with the aid of the stereopticon?—Bogardus.

Answer: Write to Visual Instruction Department, State College, Ames, Iowa; or any reputable slide company will help you arrange a course in history.

* * *

How many copies of each picture do the film eompanies make?—B. R.

Answer That depends on the subject. Films wear out in time and new prints must be made. On educationals, perhaps six or ten will be sufficient. On dramatic works, sometimes 75 are made.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

THE writer has recently viewed a number of new industrial productions in New York City of a varied character and produced by several producers, for clients in several parts of the United States. The outstanding impression at this time is the variation in method by which each of these producers approached their subjects. It is certain that if one of a certain two of them was good screen material, the other could not be, and vice versa. Not that industrial films should be alike or be made on a set formula; this practice has actually been a hindrance for many years. But, from the standpoint of real effectiveness, one of two of these productions viewed is entirely wrong.

It was evident that one picture was made to please and satisfy the man who paid for it. And it was also apparent that the man who paid for it had some pretty set notions of what he wanted and how to get it. Likewise that he knew extremely little about films, their manufacture and their use. This picture tried to show, within the time of 2,000 feet, the history of a business, the details of its operation, the market for which it existed and the men now running it. It skimmed lightly over the "high spots," left a tremendous amount to the imagination and its brevity was astonishing. Now, we want brevity in an industrial film and we want to eliminate the unnecessary, but we want to see good judgment used in what are the proper "high spots" to film and present and what are the unnecessaries. More harm can be done by poor selection of points of supposed interest than in any other way. In this case the producer went the limit.

* * *

The projection of this subject was prefaced by the remark that "We gave them what they wanted," and "they are to blame for that stuff." This was not hard to believe. But, is it a healthy condition? We say no. If the production of industrial or advertising pictures is to take its place alongside other forms of advertising, guided and developed by specialists, the producers who are handling the big films of today must begin to exercise a little independence and tell the client what he ought to have and how he ought to have it. It cannot be presumed that the biggest rubber tire maker in the country knows a whoop about films or their use, though he may know all about tires. The things that interest him in his factory will not necessarily interest the man in the theater audience seven hundred miles away. Somebody must study the details of a production of this kind and present the features of the business which best suit visual exploitation. The clients should only appear in an advisory capacity. A few industrial producers are forcing the issue on this basis; more power to them!

A clear cut issue in the industrial film field today is this: No big business can get along with just one film today. Three is a minimum; they ought to have a dozen. Why?

Let us explain with an example: A big tire concern, which has used films off and on for seven years, made four productions this year. One was a "trip through the factory"—the usual stuff for agents to make use of in small town theaters with a full "dealer help" service.: The second was a thousand-foot unit designed to show certain technical operations in the manufacture of motor parts—a sort of pictorial record, good for projection before engineers and workmen.

A third, is a welfare film and depicts graphically the benefits the company bestows on its faithful workers. This film enjoys constant circulation in branch houses and at salesmen's conventions and meetings.

A fourth film is also a thousand feet and tells the story of a girl whose father wanted to give her a fine present and selected a Blank Six. A very pretty little story, desirable in any small theater anxious for a "filler."

Next year, film number one will be totally obsolete, as improvements are constantly being made in the factory and additions are being made at regular intervals. Film number two will need re-editing and the addition of certain processes now being worked out in the company's experimental laboratories. The welfare film will be out of date simply because the entire personnel of the company will have been expanded.

The little "story" might do another year but for the fact that the Blank Six shown will then be a last year's model!

Dozens of firms, realizing the growing importance of moving pictures, see clearly the need for an annual picture appropriation. Out of date films are as obsolete today as last year's ad copy.

* * *

A Boston advertiser of national reputation is spending a quarter of a million dollars a year on advertising his product and this spending is in the hands of an exceedingly successful advertising agency. Recently, this advertiser went to his agency and said: "Gentlemen, I want to make a pictorial record of my business. Who can I get to do it?" His agency said: "We know nothing about it. We have never gone into the matter." This advertiser was referred to MOVING PICTURE AGE.

* * *

The variation in the lines of business which have recently adopted moving picture promotion is interesting: foot specialist; expert penmanship college; cattle ranch; hotel. One would think that nearly anything could be filmed. Probably anything can be filmed, but that is not saying that the result will be a good film. It is true that the continuity writer with sufficient imagination could make a fairly good "story" out of most anything. But the limitations of the picture are never so clearly brought out as in the case where a producer struggles with a subject which is far off from the routine of the every-day man and woman.

That is to say that a film illustrating the manufacture of chewing gum would be of interest to 80 per cent of the theater-going public, because 80 per cent chew gum and are therefore curious about its production. On the other hand, we cannot imagine any audience sitting for forty-five minutes, interestly watching views of lorgnette handles being turned out!

People will always gladly go "behind the scenes" in connection with any article they are familiar with, that they touch, eat, drink or wear commonly. And there are exceptions to the rule. One of the most successful industrial reels we know of depicts the production of pig iron.

* * *

Manufacturers and lovers of motion pictures will be interested in noting another phase in the progress of San Francisco as an industrial film producing motion picture center. Following the several items that have appeared recently in the local press concerning the establishment of large motion picture studios in the Bay region comes the announcement of the expansion and re-equipment of the plant and studio of Miles Brothers.

* * *

Some years ago, a New Yorker had rather a wild idea. That is, it seemed wild at the time. He had been riding, morning after morning, to work in the subway. He had watched the joists or girders supporting the walls fly past the car window when the train was in motion. Why could this action be made to reproduce animated advertisements on the side of the car? He conceived the idea of fastening a series of graduated pictures along the subway wall and of cutting a hole the size of each picture in the top of the car and to come squarely over each picture. With the car in motion, the result should have been a lively movie, advertising a chewing gum or shoe polish, within the view of the passengers. A later improvement worked by a reflector which reflected the moving picture on the side of the car. This idea was born before its time.

It is quite likely that we will have miniature movie ads running in our street cars before many years have passed. The perfection of the miniature projector is going on apace and that seems to be all that is needed. In fact, the moving picture ad, running by electricity may be seen on sign boards and many other public places before animated advertising is much older.

E. J. CLARY.

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Juvenile Motion Picture League of New York)

INSTRUCTIONAL FILMS

Photoplay Magazine Screen Supplement No. 8. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: The most photographed corner in the world—Holywood Boulevard; one quiet Sunday morning with Director James Cruze and a thousand "extras" engaged in filming a mob scene for Wallace Reid's production of "The Lottery Man," Houdine, Wallace Reid, Marguerite Snow, making a Mary McLaren photoplay, pictures from the filming of "Soldiers of Fortune" witb Director Allen Dwan, Anna Q. Nillson, Pauline Stark, Wallace Beery, Fred Stone bull-dogging a steer, the Talmage Sisters, Norma, Constance and Natalie, with their mother, Anita Loos-Emerson, Irving Berlin.

New Screen Magazine No. 29. Reel, 1; producer, Universal; exchange, same. Remarks: Waterfall in tbe Lookout Mountains, Tennessee, a plunge of 130 feet, bathers taking shower and diving, Martba E. McDonald, 101 years old lady of tbe Tennessee Mountains; wonders of the wayside pond, the larva of the Goddis fly; making lodine; how to test your sweetheart's character, by Signor Falconi; the evolution of a watermelon; how to give the baby its bath, by Madame Scbumann-Heink; futurist movies.

Hearst News No. 36. Reel, 1; producer, International; exchange, Universal. Remarks: Norfolk, Va., training "Gob" students; United States warn Turks as Armenian massacre begins again, ruins of Armenian homes, Mohammed VI, Sultan of Turkey; Marysville, Cal., giant machine dredges gold from bottom of river; Berlin, Germany, as a Republic, Fred Ebert and his wife, Gustaf Noske and some of the highest officers of new Republic; Indoor Sports cartoon.

International News No. 36. Reel, 1; producer, International; excbange, Universal. Remarks: Calenderia, Texas, boys of the Eighth Cavalry crossing the Rio Grande in pursuit of the Mexican bandits who held two American aviators for $1,500 ransom, eigbt of tbe bandits brougbt in as prisoners; Hoboken, N. J., returning soldiers of tbe First Division; Albany, N. Y., comfortable home for orphans; Yolo County, Cal., gathering nuts; New York, Admiral Gleaves assumes command of fleet; Berlin, Germany, American soldiers dancing and other amusements.

Pathé News No. 66. Reel, 1; producer, Pathé; excbange, same. Remarks: New York, parade of marines who fougbt at Chateau Tbierry; Grand Rapids, Mich., oil burns when two trains collide; Panama, warships pass through Panama Canal, naval review at San Diego; Lenox, Mass., Andrew Carnegie succumbs to pneumonia; Redlands, Cal., millions of flies caught to be fed to fish; Hoboken, N. J., army athletes and Y. M. C. A. girls return; London, General Pershing greeted, parade.

Moscow, the Heart of Russia. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. Views of Moscow, the fire department, open market, a wolf bunt.

Orange Growing. Reel, 1; producer, Lubin; excbange, Beseler. Remarks: Reissue. The growtb and marketing of oranges, ox teams carry the fruit from orcbard to wrapping and boxing house.

Montreal, Quebec and Halifax. Reel, 1; producer, Patbé; exchange, Beseler. Remarks: Montreal, chief commercial center of Canada, St. James Cathedral, Nelson's Monument, Cathedral of Notre Dame, historic Ramezay House, Grandmere Falls, one of the beauty spots of Montreal; Quehec, the "Gibraltar of America," the most strongly fortified city on the western continent, Dufferin Terrace, a promenade 1,400 feet long above the level of the river, public buildings, tbe market and Montmorency Falls; Halifax, capital of Nova Scotia, Provincial Parliament building, City Hall, Governor's mansion and ancient citadel.

Through Life's Window. Written and produced by P. D. Hugon, is an instructional film that teaches two important subjects. First, the formation, external and internal construction of the eyes, how rays of light affect them, how they become farsighted and nearsighted through strain or overwork. This portion is accurately depicted through the use of wax models carefully prepared in laboratories by a leading expert faithfully reproducing the human eye. Second, how care of the eyes will preserve their strength and utility, how properly fitted glasses will correct any defects or weaknesses is delineated in a thoroughly effective manner. Worcester Film Corporation, 145 West 45th St., New York.

Topics of the Day No. 49. Reel, ½; producer, Literary Digest; exchange, Pathé. Remarks: Timely paragraphs from the press of the world.

International News No. 18. Reel, 1; producer, International; exchange, Universal. Remarks: New York City stages battle to aid Victory Loan; Versailles, France, where peace treaty will be signed; Charleston, S. C., America makes ready to win the world's trade; aerial views of new Atlantic dock; Paris, France, French women honor Lafayette Escadrille; St. Croix, Virgin Island, marine barracks; Philadelpbia, Pa., athletes compete in "Penn" relay race; New York City, giant flying boat to cross Atlantic; Brest, France, Gen. Pershing's son joins his father; Leviathan, Pershing and staff, Secretary Baker, Warren Persbing, Hugh Wallace, new Ambassador to France.

The Cloud. Reel, 1; producer, Post Picture Corp.; exchange, same. Remarks: Poem by Shelley illustrated; views of coast, cloud effects on stream, water brook, forest, snow peak, massing of clouds over sea and hills.

War Spruce. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: Spruce trees used for war purposes, felling tbe trees, cutting into logs, loading on cars, splitting logs, arriving at government plant, sawing length for aeroplanes, only perfect stock used, sentinels on watch for fire in lumber yards, aeroplanes flying in battle formation.

Northern Norway. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: Colored. Coast of Norway indented by fjords, navigation open only four months a year, Hammerfest, the furthest north of any incorporated town, shallow lakes and wooded bills, cottages with thatched roofs, washing clothes, a home in "Spotless Town," 15 feet of snow on the railroads, snow plows.

Winter in America. Reels, 2; exchange, Beseler. Remarks: Reissue. Trains snowbound, Philadelphia and New York in blizzard, ice cutting in anticipation of bot summer montbs, winter sports in different parts of tbe country.

Gaumont News. Reel, 1; producer, Gaumont News Film; exchange, same. Remarks: Los Angeles scatters flowers in path of returned soldiers; Camp Devins, Boston soldiers; Santa Ana, Cal., motor cycle hill climbing contest; Boston, Lt. Hunnerman impersonates Paul Revere; Atlantic City and New York Easter parade; Reading, Mass., memorial trees planted by children; San Francisco, Cal., baseball game; Philadelpbia, Pa., unveiling of Victory statue; Belgian heroes in New York City, the "Fighting 69th."

Hearst News No. 18. Reel, 1; producer, International; exchange, Universal. Remarks: Heroes of the Rainbow Division back on tbe Leviathan; Indiana's own boys; Gov. Edge of New Jersey inspects some of New Jersey troops; funeral of Mrs. Hearst; "Gobs" boosting the Victory Loan; German U-boats, manned by Americans, return; Brest, France, views from a dirigible; "Indoor Sports." Cartoon.

New Screen Magazine No. 11. Reel, 1; producer, Universal; exchange, same. Remarks: The eyes of the law, how our police protect the city, arresting a pickpocket, taking finger prints, searching the records, observing his walk; Abe Martin's sayings; glimpses of Broadway, dancing; how world's champion keeps in training, Jess Willard, boxing; the heart in action, effect of alcohol on the beart, a nervous or jumpy heart; a lesson in photography; Wboozit weekly cartoon; a few slants at the servant question; chimpanzee and elephant taking care of a baby.

Industries in Tennessee. Reel, 1; producer, Patbé; exchange, Beseler. Remarks: Reissue. Asbestos quarry and works where this mineral is made into articles of commerce; coke industry, coal on way to coke oven, breaking down oven after coke is made, tbe finished product.

A Day and a Night at Coney Island. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: Bird's-eye view of Coney Island, outdoor circus stunts, trapeze, the witching waves, swings, captive aeroplane, revolving mirrors, lights make a fairyland, electric effects at nigbt, Prince Nelson performs in mid-air, performing at night, the crazy house, the beach, bathers dancing, diving, the Steeplechase, etc.

The Pale Pack Train. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: Bruce scenic; 5 horses, 2 men and a dog, through the mountains of Oregon, in camp, night and rain.

Hawaii. Reel 1; producer, Prizma; exchange, World. Remarks: Photographed in natural colors. Hilo, Japanese fishing boats, cocoanut groves, climbing for nuts, tunnels, coast views, Onomea, burning the sugar cane undergrowth, loaded for transportation to U S., coffee berries, drying beans for market, weaving palm leaf mats, etc.

Ascent of Mt. Hope, Oregon. Reel, 1; producer, Bray Studios; exchange, Paramount. Remarks: Mt. Hope, 11,500 feet high; climbing summit of Mt. Hope.

Hearst News No. 19. Reel, 1; producer, International; excbange, Universal; remarks: Rockaway Point, L. I. Navy transoceanic seaplanes, Comm. J. H. Towers, Lieut. Comm. P. N. L. Bellinger, Lieut. Comm. A. C. Read; New York City, Victory Loan Pageant, Mayor Hylan, Admiral Sims; Wasbington, D. C., loan workers get German helmets, Vice-President Marsball in belmet; Jack Johnson in Mexico plans ring comeback, boxing; Paris, Gen. Haller of the Polish armies in France, leaving for Russia to figbt Bolshevists. Indoor Sports. Cartoon.

New Screen Magazine No. 12. Reel, 1; producer, Universal; exchange, same; remarks: New bodies for old, gymnastics; 'possum hunt in "Dixie"; fashions; Whoozit weekly cartoon; seeing the Sierras, mountain scenery, giant redwoods, movie stars in dangerous feats; Abe Martin's sayings.

INDUSTRIAL FILMS

That Well-Dressed Look. Reel, 1; producer, Universal; exchange, same. Remarks: The very latest in fashion.

Moscow, the Heart of Russia. Reel, 1; producer, Pathé; excbange, Beseler. Remarks: Reissue. Views of Moscow, tbe fire department, open market, a wolf hunt.

Orange Growing. Reel, 1; producer, Lubin; exchange, Beseler. Remarks: Reissue. The growth and marketing of oranges, ox teams carry the fruit from orcbard to wrapping and boxing house.

Available Film for Safety Standard Projectors

(The Pathescope Library can be had at any Pathescope Branch Office)

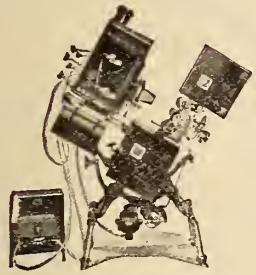
To permit a better selection of subjects, tbe Pathescope Company has divided its list into classes as follows: 1, Travel, hunting, manners and customs; 2, industries, forestry, agriculture; 3, popular science, natural history; 4, topical and war; 5, fairy and trick scenes; 6, comic scenes; 7, vaudeville; 8, comedies; 9, dramas; 10, religious and Biblical scenes; 11, reconstructed history; 12, military sports; 13, detective stories; 14, animated cartoons.

Reel No.	Title.	Class.
A-366—(a)	Tbe Home of the Florida Orange.	2
(b)	A Study in Pelicans	3
A-367—(a)	Apple Industry in Maryland	2
(b)	Potato Skyscraper	2
A-368—(a)	In a Delaware Peach Orchard	2
(b)	Bees	2
A-369—Tbe	Gasoline Engine	3
A-370—(a)	From Jerusalem to tbe Dead Sea	1
(b)	Holy Fire	10
A-371—(a)	Ancient Port of Jaffa	1
(b)	Pottery Industry in Egypt	2
A-372—(a)	Luxor, Egypt	1
(b)	Palestine	1
A-373 & 374—A Beast at Bay (Mary Pickford.		9
A-375 & 376—Lena and the Geese (Mary Pickford)		8
A-377—The Lucky Toothacbe (Mary Pickford)		8
A-378 & 379—An Indian Summer (Mary Pickford)		8
A-380 & 381—The New York Hat (Mary Pickford)		9
A-382 & 383—Wilful Peggy (Mary Pickford)		8
A-384 & 385—The Italian Barber (Mary Pickford)		8
A-386 & 387—The Three Sisters (Mary Pickford)		9
A-388 & 392—Strongheart (Henry B. Walthall)		9
A-393—Cotton from Seed to Wearer, Ginning and Growing		2
A-394 to 397—Cotton from Seed to Wearer—Manufacturing of Fine Cotton Cloth		2
A-398 to 404—The Rule of Reason		3
A-405—Torpedoes, Submarines and Mines		3
A-406—The U. S. Naval Academy, Annapolis, Md.		12
A-407—The Life of a Yankee Tar		12
A-408—(a)	The Making of a U. S. Soldier	12
(b)	U. S. Aviation School at Pensacola, Fla.	12
A-409—Guns and Gun Drills		3
A-410 & 411—Billy's Stratagem		9

(*Continued on page* 28)

Visual Instruction

WE provide the most up-to-date motion picture apparatus for this purpose for the use of religious, educational and industrial institutions.

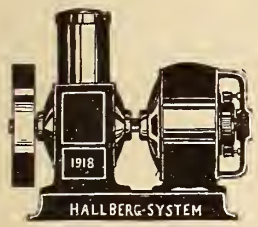

Powers 6B Cameragraph

The celebrated Powers Cameragraph of which we are distributors is recommended for permanent installations or in places where it is desired to project a large picture, or the length of throw exceeds 75 feet. Can be equipped with arc lamp for use with carbons, or mazda incandescent lamps as conditions warrant.

We have developed the most efficient motor-driven portable projector, using the standard 1000 foot reel of film—connected to an ordinary incandescent lamp socket, with either direct or alternating current, any distance 15 to 75 feet. Weighs 22 pounds in case. Comes packed ready for use.

Exterior View

With either of the above, we recommend the UTE Metallic Surface Screen, mounted on spring roller, so it is out of the way when not in use. Furnished in sizes up to 12 feet wide. For permanent installations, we recommend our special MINUSA Screen with frame for all sizes of picture.



Where electricity is not available, we recommend Hallberg lighting plants, made in all sizes, direct-connected or belt driven, for stationary or portable service.

Something New for Traveler or Missionary

Complete outfit including Hallberg air-cooled gasoline engine and electric generator and portable projector, with the necessary accessories, weighing less than 125 lb. Can be carried on a shoulder tree by one man. Ready for instant operation at any time. Price $500 complete.

We contract for your entire equipment and furnish everything except the film

United Theatre Equipment Corporation

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Executive Offices
1604 Broadway, New York

J. H. HALLBERG, Vice President

U-T-E CORPORATION

Branch stores in Boston, New York, Philadelphia, Pittsburgh
Cleveland, Detroit, Chicago, Cincinnati, Minneapolis, Omaha
Kansas City Machine and Supply Co., Inc., Kansas City, Mo.

These Agencies Are Authorized Distributors and Dealers for the DeVry Portable Projector

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*Harry Lewy
Lewy Commercial Film Studios
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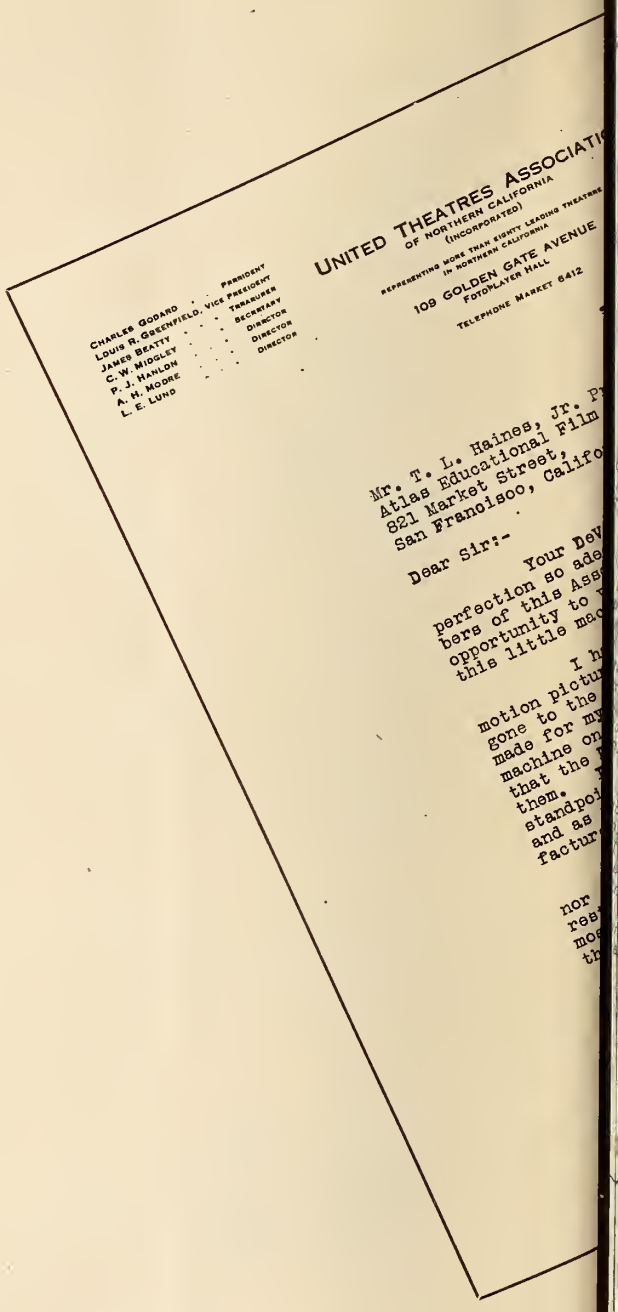

The DeVry Portable

Further particulars
logue—will be glad

THE DeVRY

1240 Marianna St.

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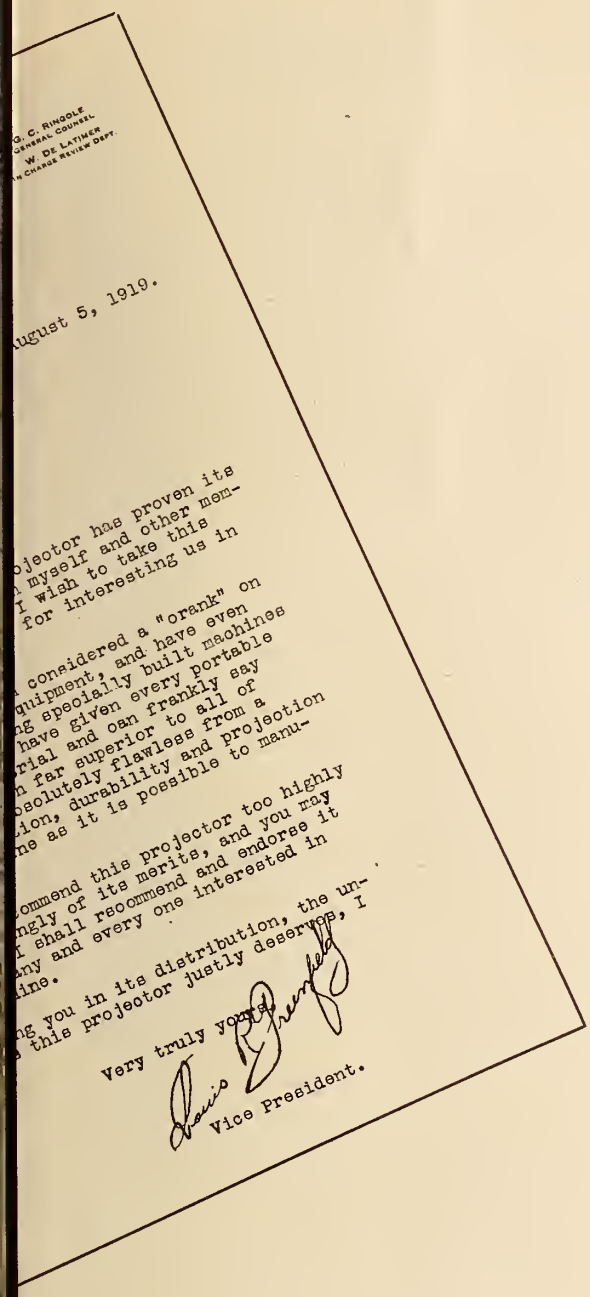

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Very truly yours,

Vice President.

...on Picture Projector

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...RPORATION

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*Equitable Film Corporation
Ozark Bldg.

Newark, N. J.
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Spokane, Wash.
*John W. Graham & Co.

Toledo, Ohio
Animated Ad. Service
206 Huron St.

...s.

Films and Where to Get Them

(*Continued from page 24*)

INSTRUCTIONAL FILMS

Gaumont News. Reel, 1; producer, Gaumont News Film; exchange, same; remarks: New York City, "69th" on parade; Boston, discharge of 26th Division; Washington, D. C.; Baltimore, fire at Industrial School, boats back from the Azores; Riverside, Cal.; round-up; San Antonio, smoke screen, heavy gale, submarine sighted; Venice, Cal. Cut display of bathing suits.

Pathe Review No. 10. Reel, 1; producer, Pathe; Ruins of Timgad, colored; Ditmar, odd appetites, birds, turtle 200 years old, hippopotamus, giraffe, monkey; Novagraph, juggling with boxes, lamp and coins; Oregon, care of pear trees, sorting and boxing; caring for our wounded soldiers in California hospital, examining the wounded, X-ray pictures showing pieces of metal and bullets still in body; wounded soldiers at setting-up exercises.

Topics of the Day No. 50. Reel, ½; producer, Literary Digest; exchange, Pathe; remarks: Timely paragraphs from the press of the world.

Worms and Echinoderms. Reel, 1; producer, Pathe-C. G. P. C.; exchange, Beseler; remarks: Reissue. Spirographic moving in water, serpulæ are worms which live in calcareous tubes which they construct; bonellia is an inhabitant of the warm waters of Southern Europe; sea urchin is covered with prickles which make him look like a chestnut burr; starfish moves by means of five arms, each equipped with about 100 tuckers; the starfish suckers greatly magnified; ophiura, or brittle star; rose feather star found in British waters.

Geology, Part I; Ice and Snow. Reel, 1; producer, Pathe; exchange, Beseler; remarks: Reissue. Water in form of ice and snow, rain drops passing through the higher atmosphere, where the temperature is slightly below 32 degrees—the freezing point—freezes into snow flakes; iceberg floating, ice, in contact with salt, causes extreme cold; this is the principle used in freezing mixtures. Water mixed with ammonia gas and sulphuric acid, subject to compressed air and ether freezes; in this way artificial ice is produced. Winter sports.

The Slate Industry. Reel, 1; producer, Lubin; exchange, Beseler; remarks: Reissue. Preparing a blast, loosening huge slabs of slate which derricks raise to the cutting yard, splitting, cutting edges, polishing and framing, school slates.

Photoplay Magazine Screen Supplement No. 3. Reel, 1; producer, Ed. Film Corp. of America; exchange, same; remarks: Universal City, Hollywood, Cal., Priscilla Dean; Jack Ford directing a western picture, Edith Story and her home on Long Island, J. Warren Kerrigan, Dustin and William Farnum in speed boat, Mae Marsh in her apartment on Riverside Drive, New York, N. Y., William Russell, Geraldine Farrar in her home on 74th street, New York.

When Black Is Read. Reel, 1; producer, Ed. Film Corp, of America; exchange, same; remarks: Newsboys at their game, newspapers tell of baseball game, a fire, etc.; reporter telephones story of fire, copy is prepared, linotype is like a typewriter, making big steel cylinders; 432,000 newspapers printed each hour, half a ton of ink consumed each day, papers folded and counted by machinery.

Pathe Review No. 11. Reel, 1; producer, Pathe; exchange, same; remarks: Ditmar film, zebra, wild horse of Thibet; making pottery in Africa; Novagraph film, ice skating, jumping on skiis; a visit to St. Michel, French town in the Alps, views of town, waterfalls, snakelike bridge, young shepherd; caring for our wounded soldiers at Letterman Hospital, San Francisco, Cal.

Appalachia. Reel, 1; producer, Pathe; exchange, Beseler; remarks: The Cumberland, Blue Ridge and Smoky mountains, customs and ideas of the folks living in remotest regions, women doing most of the work, while men hunt and fish. Cut last part, scene of making whisky.

International News No. 23. Reel, 1; producer, International; exchange, Universal; remarks: Flames wreck harbor in Yokohama, Japan; San Francisco, Cal., wounded Czecho-Slavoks returning home via Siberia; London, England, Edith Cavell's body brought home from Belgium, Westminster Abbey; Coatesville, Pa., story of steel; Germany, Dr. Karl Reimer, Austrian Chancellor, map of Austria-Hungary in 1914; Paris honors memory of Joan of Arc; Archangel, the Yanks in Russia, Camp Michigan only 200 miles from the Arctic; mess time, a native of Archangel; anarchist bombs wreck homes; New York, Judge Nott's home after the explosion, Philadelphia, Roman Catholic Church wrecked; Boston, Judge Hayden's home; Washington, D. C., Attorney-General Mitchell Palmer.

Where the Screen Tree Grows. Reel, 1; producer, Outing Chester Picture; exchange, same; remarks: Picture made for the Audubon Society. Bird design on embroidered Japanese screen, visiting a bird island in the Gulf of Mexico by aeroplane; sooty terns, the man-o'-war bird, with wings 7 feet across, Tulo, the heart of the island, on a covered raft, the purple gallinule, herons at home, baby blue herons, the egret at home, the original screen tree with birds, from which designs on screens are copied.

New Screen Magazine No. 16. Reel, 1; producer, Universal; exchange, same; remarks: Fishing on big Smoky, a chat with an old fisherman about trout fishing; monsters of long ago; Abe Martin says; the growth of the telephone, the first switchboard made, one made two years later, a modern switchboard, rear view of a modern switchboard; different ways of using German helmets; some quiet spots about New York; Brooklyn Bridge, Times Square, Curb Market, Columbus Circle, speed camera.

Some of California's Queer Farms. Reel, 1; exchange, Beseler; remarks: Alligator farm, thousands of little reptiles about six inches long, three or four feet long. Ostrich farm, heads of giant birds, riding an ostrich, feeding them oranges, picking the plumage.

A Visit to the City of Boys at Charlevoix. Reel, 1; producer, Selig; exchange, Beseler; remarks: Charlevoix, named for the French missionary and traveler, known as the City of Boys, governed by self-elected officials; a council meeting, sleeping quarters, bathing, diving and swimming, breakfast, Judge Willis Brown addressing the boys, electing a mayor to rule the city, counting the votes, celebrating the election, preparing for the Boy City circus, circus parade, etc.

A Visit to the Bronx Zoo. Reel, 1; producer, Essanay; exchange, Beseler; remarks: A collection of animals and birds, American raccoon, emu from Australia, secretary bird, dingo Australian wild dog, wart hog, marabou stork, condor of South America, California condor or vulture, storks and cranes, a collection of Florida snakes, all harmless, gila monster of Arizona, fresh water snapping turtle, Tasmanian devil, spotted or laughing hyena, puma from Texas, South American tapir, zebra, musk-ox, ducks, great-crowned pigeons, screech owl, eagle-owl, European kite, wild horses, pigmy, hippopotamus, water birds, etc.

The Tiger. Reel, ½; producer, Ditmar; exchange, Ed. Film Corp. of America; remarks: Malaysia tiger, Bengal tiger attains weight of 500 lbs., the male, tigress, the claw, footpads, Siberian tiger attains weight of 600 pounds, tiger expressions, leopard, jaguar. Third grade.

Wearers of Furs and Quills. Reel, ½; producer, Ditmar; exchange, Ed. Film Corp. of America; remarks: African hedge-hog, Argentine armadillo, Texas armadillo, South American ant-bear, kinkajou, Peruvian opossum, flower-backed sloth from Brazil, weasel, skunk, coati-mundi of Brazil. Fourth grade.

Gaumont News. Reel, 1; producer, Gaumont; exchange, same; remarks: Medals awarded by Gen. Pershing; San Francisco, "Tawny" Pershing's birthday party (a lion) one year old; Seattle, bicycle run revival; Venice, Cal., riding cross-country on bicycles; Chicago, selling viands to help raise funds; France, palm placed on grave of Quentin Roosevelt; Seattle, aerial honeymoon; Paris, President Wilson receives degree; Cleveland, Ohio, burning aeroplane; Durham, N. H., pageant; Chicago, teaching German is barred.

The Only Way. Reel, 1; producer, Ford Motor Co.; exchange, Goldwyn; remarks; Be sure you're right, dropping refuse causes accidents and is unsanitary; safety first, look both ways in crossing the street, bicycles should hug the curb; drive cautiously, manhole left uncovered, children playing in street, driving through safety zone, Stop-Look-Listen signs, broken glass should be removed, children hitching behind wagon, crossing the street, crossing in rear of a trolley, hogging the road.

Pathe News No. 47. Reel, 1; producer, Pathe; exchange, same; remarks: Paris procession in honor of Joan of Arc; Palo Alto, Cal., government launches first 7,500-ton concrete tanker; parasol-plane to cross Pacific, made of aluminum and covered with oiled silk; Hoboken, N. J., U. S. athletic team starts for France for inter-allied meet; Dover, England, body of Edith Cavell brought to England, services at Westminster Abbey; Washington, D. C., woman suffrage wins, Vice-President Marshall signing the bill; anarchists attempt to terrorize citizens, home of Attorney-General Palmer in Washington. Cartoon.

New Screen Magazine No. 15. Reel, 1; producer, Universal; exchange, same; remarks: When Mary Pickford didn't earn a million dollars a year, some scenes from her earliest pictures; Abe Martin says ——; a trip to Cairo, natives praying, cemetery of Memphis, ruined statue of Rameses II; head carved on a Mexican bean by prisoner in Guatemala; spying on the spider, a family of 300 spiderettes; some modern toys; Burlesque News, a combination of photography and cartoon, done for the first time.

Hearst News No. 24. Reel, 1; producer International; exchange, Universal; remarks: Annapolis, Md., graduates receive diplomas from Secretary Daniels; London, Hawker and Grieves welcomed by throng; Passadena, Cal., goat show; Paris, French officers receive medals of honor; Wellesley, Mass., college girls celebrate tree day; London, American soldiers who died on British soil honored; New York, N. Y., Mrs. Murphy and son take up new summer quarters in Zoo; Lisbon, Portugal, NC-4 finishing transatlantic flight, Lieut.-Commander Read awarded medal by President of Portugal; Indoor Sports. Cartoon.

International News No. 24. Reel, 1; producer, International; exchange, Universal; remarks: British aeroplane wrecked; West Point Cadets, graduating exercises; Madrid, Spain, views of Royal Palace, etc., from an aeroplane; San Francisco, Cal., horse race; Denver, Colo., housing problem hits Zoo; Hartford, Conn., Lieut. Locklear risks life in aerial stunts; New York, N. Y., Boy Scout parade; England, aerial "Mayflower" NC-4, Lieut.-Commander Read and crew welcomed by Mayor of Plymouth, off to take train to London.

Pen Points of Progress. Reel, 1; producer, Pathe; exchange, same; remarks: The Stone Age, the goose quill, the steel pen; how fountain pens are made, pressing the rubber, pressing into tubes, hardening, 14-karat gold for pen points, stamping out pen blanks, iridium. the hardest metal known, used for tips, points inspected, pen tested. Industrial film.

Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

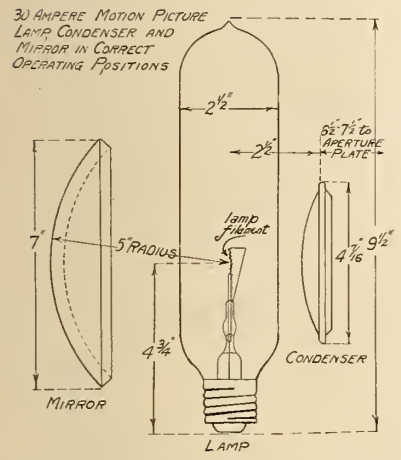
Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago. If an answer by mail is desired, enclose stamped envelope.

Phases of Mazda Lamp Projection

By H. Freeman Barnes

(Edison Lamp Works of General Electric Company, Harrison, N. J.)



Three new friends are introduced by three new pieces of necessary apparatus in changing over from arc to Mazda projection. Just as each leg of a photographer's tripod, for example, is necessary in keeping the tripod in a position for usefulness, so each of the three pieces of apparatus with Mazda projection performs its own special and important function in putting the picture on the screen. Most people now understand why it is necessary to employ different apparatus when using the incandescent lamp; why it is impossible to get proper results by merely substituting the lamp for the arc and making no further changes; why a mirror is needed and why a new form of condenser must be used.

Most people appreciate why Mazda lamp projection has come to stay; understand why a better picture can be projected at a lower cost and with less effort. The fact that most people do not appreciate, however, is that Mazda lamp projection, if results par excellence are to be obtained, requires the initial attention of an experienced man. While in a way, the Mazda lamp is in the long run much simpler and easier to operate than any arc could possibly be, the experienced arc projectionist will find his knowledge of much value in obtaining better results when he changes over to Mazda projection. For those, however, to whom projection in any form is entirely new, the simplicity of the Mazda lamp at once appeals.

* * *

The most important of the three new elements is naturally the lamp—the source of light. The filament, instead of a straight piece of tungsten wire as in an ordinary lamp, is wound in a spiral or helix. By coiling the wire, we are able to concentrate the light into a small area. The most convenient way to carry a piece of rope, for example, would be to make it into a coil, to concentrate its area. The wire spring in a common roller window shade if stretched out would be many yards long, but, coiled as it is in the roller, its length is only a few feet.

The same with the filament. In an ordinary lamp, such as we screw into our lamp socket at home, there has been no attempt to concentrate the light into a small area; but looking at the crater of an arc, we readily see that there we have concentrated light, that in order to be of use the light must come from a relatively small area. A condenser only uses the light coming from or near its focal point and, therefore, the more light we can crowd into the small area around this point, the better will the picture be on the screen. Consequently the lamp filament is coiled to concentrate the light. Four little coils are made half an inch long and fastened side by side, enough space being left between them to prevent shorting, and to enable the mirror to function properly. The coils are placed in a glass bulb which is made long and narrow rather than round. A cylindrical or tubular bulb will allow the lamp filament to be placed closer to the condenser. The length of the bulb keeps the blackening (which is bound to take place) above and away from the filament.

* * *

About the condenser. If we were trying for example, to catch a spreading stream of water from a hose, the closer we placed our pail to the nozzle, the more water we would be likely to get. It is just so with a condenser. The closer we can place it to the lamp, the greater will be the amount of light thrown on the film. With an arc, a condenser can rarely be called a friend, since as a rule it cannot be kept in long enough to become acquainted with. Pitted or cracked condensers are only too common. The condenser with Mazda projection may be put as close to the lamp as we wish and still keep it in service.

Knowing this and realizing that the closer we can place the condenser (i. e. the shorter its focus is made), a prismatic or a corrugated condenser was developed with a focus of 2½ inches (see illustration). It functions in practically the same way as a set of plano condensers, differing only in that the spot on the aperture plate is not as round and even as with the ordinary arc. Since more light is put on the film, however, the appearance of the spot, unless the projectionist has an especially artistic eye, is never a cause for a disturbance.

The mirror placed behind the lamp serves still further to Hooverize" the light rays and redirect that part of the light, which would otherwise be lost, back on to the condenser and subsequently on to the film. The mirror is a section of a hollow sphere. It is just as if we had taken a hollow glass ball, silvered

Mirror, lamp and condenser dismounted and displayed. Mirror and condenser are turned to show their faces.

it so that the silvering was on the inside and cut off a section. When the lamp filament is placed at what would have been the center of the hollow glass ball, the light falling upon the mirrored section is thrown back as an image of the filament, the image falling on or near the filament itself.

If we were to call the four fingers of one hand filament coils and the fingers of the other hand the filament images, it would be easily possible to fit them into each other so that a practically solid surface would be obtained. Instead of only four little coils of light, the light source is therefore four coils and four images which, when properly related, make the light source of almost even brilliancy, and consequently makes the light on the screen practically even.

Other size mirrors and condensers have been and can be used than those indicated in the drawing, but experience has shown that the combination specified is the most successful.

MINUSA
GOLD FIBRE SCREENS
MINUSA MAZ-DA-LITE SCREENS
A special creation for Churches, Schools, Lodges, etc., made in sizes to suit your requirements.
Distributors from Coast to Coast
Samples and information upon request
MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

Ad Slides—Good and Bad

A Department of Criticism, Edited for Reel and Slide Magazine by Jonas Howard

MR. PRINZ, the advertising manager of the Westinghouse Company Lamp Division, was talking: "For some time we have included lantern slides in our dealer help service," he said, "and recently we checked up to see how they were going. We found that there has been a steady increase in the demand from our dealers, which would indicate that there is a steady increase in their exhibitions. I do not think that a dealer would order slides unless he really found a use for them.

"Very few dealers have any means of projecting slides except opportunities offered by the local theater. Therefore we assume that the local theaters are finding Westinghouse slides available."

The lamp division of the Westinghouse Company is sending out as high as 800 slides a month. It is all part of a plan to back up the dealer who sells their lamps. While it is up to the dealer to secure showings, every effort is made by the company to help this work along. It has been found that the electrical dealers are responsive to the visual appeal and fully appreciate the value of screen advertising. Perhaps the company itself, by means of a persistent policy, has educated the dealer to show this appreciation.

* * *

Which raises the question: In what lines of business have dealers most readily responded to a visual presentation of the goods they are selling?

The writer has talked to advertisers in many lines, all of whom are users of the screen. The consensus of opinion is that it is not so much the line of business as it is the degree to which the advertiser makes the presentation of value to the dealer himself. With a strong line, the dealer can be made to use slides more readily than he can if the case happens to concern a weak or new line. But in every case the dealer must be plainly shown whereby his cash register is going to ring oftener, as a result, before he is willing to go to the trouble to arrange lantern slide showings in his nearest theater.

* * *

Unfortunately nobody can adequately check showings on lantern slides. Possibly the retailer could; but he won't. He doesn't know whether his slide is being shown or not; he trusts to the honor of the operator. (Breakage, alas! is no test.) I know of one concern using slides and films via dealers and they keep two men in the field, going around to check up on showings at all times. These men work in cities and districts where they know the slide service is being paid for. If they do not see the slide on the screen, the local merchant is notified. It is then up to him ot get what he is paying for.

Operators, as a rule, do not care to run slides. They handle them carelessly and show them upside down often, and scratch them up generally. A slide that runs in the average small theater one week is ruined. But comparatively, physical damage to slides is a small item when the advertising value is considered. If 900 out of 1,500 slides get 21 showings a week each, they have more than paid their way.

Most of them get that.

It might be possible to mail out a questionnaire to a list of dealers, asking them the simple question, "Are you showing our slides in your nearby theaters?" but the percentage of replies would be small. And this information would be of little use since the dealer can not go much further than deliver the nice, new slides to the theater man. He can tell you, perhaps, whether he has given the slides to the theater and arranged for their projection, but he cannot often tell you whether the operator is carrying out the theater man's end of the bargain.

* * *

Elsewhere in MOVING PICTURE AGE, the new Cortescope is described. This little instrument is given mention here because the writer recently examined one of them and because he believes that every salesman who believes in the visual appeal will concede the possibilities of this device. After all, the salesman's job is to create desire to own and therefore to buy, though he may use many methods to gain his end. The cook may tempt the passerby through means of the sense of smell combined with the condition known as hunger; the musical instrument maker may sell a thousand-dollar violin by permitting it to please the sense of hearing of a violinist. Even the sense of feeling may be of use to the tailor selling a fabric. The Cortescope offers the salesman an opportunity to let the customer SEE the goods he is going to buy, though it may be a thousand miles away.

Now, we all know that a set of photographs will illustrate samples of heavy, bulky merchandise and that they can be easily mailed. But the Cortescope system enables the customer to actually see the samples for the reason that it presents a visualization of the same. Everybody knows what the old-fashioned family stereoscope was with its views of "Niagara Falls in Winter." The Cortescope works on the same principle, giving an image in relief and to all intents and purposes the article itself. It has manifold advantages in that it is pocket size and uses a slide which is simple, light and compact. Many firms are shipping complete Cortescopes clear across the country with a set of slides, by which the distant prospect can see what he is asked to buy though the salesman may not be on the job. There are many other uses of this novel edition to the stereo idea.

* * *

A New Orleans firm has used lantern slides in the presentation of its annual report to stockholders. It was desired that certain acquisitions of property, machinery and plants be shown in order to forcefully illustrate the expansion of the business.

At a stockholders' dinner, these slides accompanied the report of the president and apparently with success, if we are to believe a correspondent, who writes further:

"An automatic stereopticon was employed and it threw a picture on the wall. After the report was concluded, some humorous slides suitable for the occasion were projected. These were made to the order of the company and were part of a feature of the banquet."

Statistical matter, accompanied by illustrations, always is most easily assimilated when projected on the screen, because the screen permits of unusual concentration and, if properly utilized, a greater length of time to study each element as presented. The International Harvester Co. tells the entire story of better farming by means of charts and slides bearing statistical matter, illustrated for greater clarification and interest.

Interesting Bits for Screen Workers

Several scenarios in southern California moving picture studios recently called for rainstorms, but the weather held fair, so the electrical engineer produced a $10,000 machine that turns on the lightning whenever needed while the rain is imitated in the old stage style.

A photographer's arc light has been invented that is powerful enough for motion picture work and yet is so light and compact that when tripod and lamp are packed together they can easily be carried about.

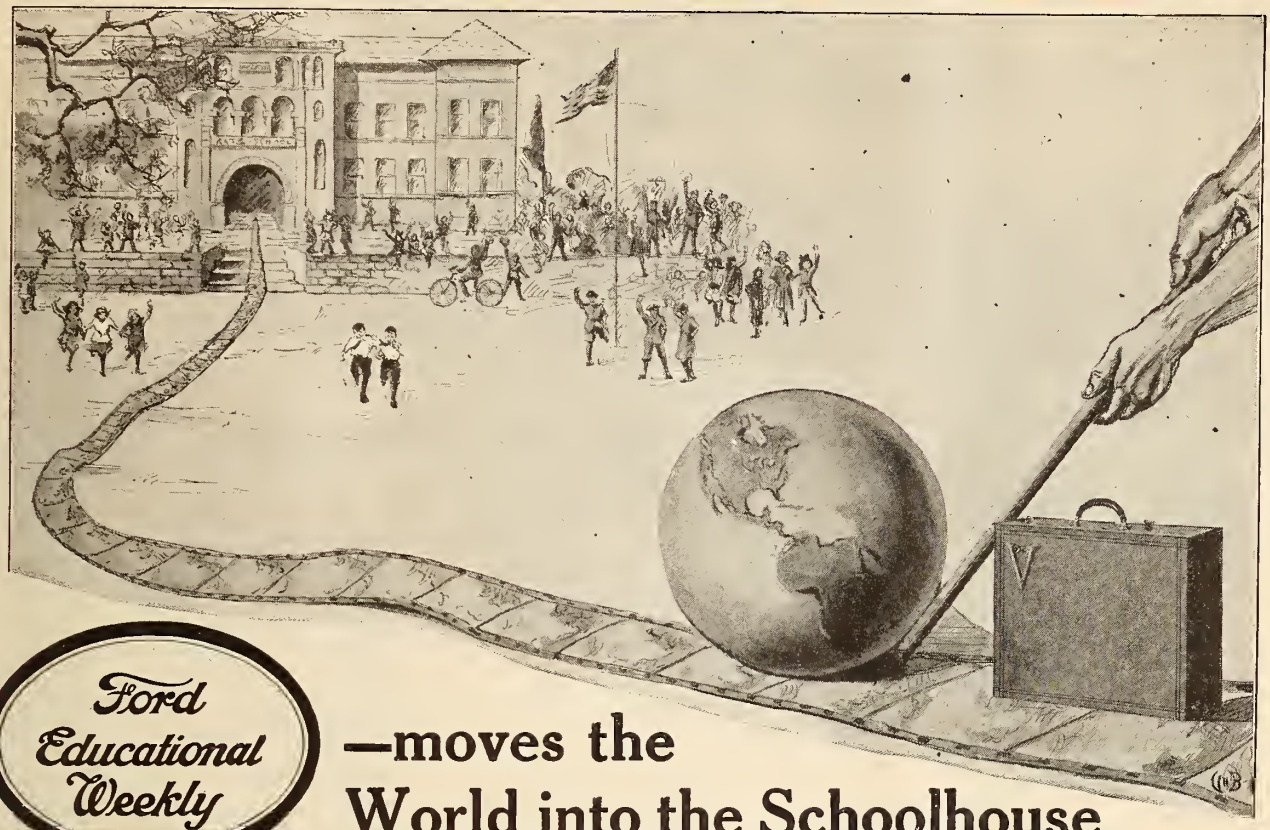
Colonel F. D. Whipp, fiscal supervisor of the Department of Public Welfare of Illinois, has been touring county fairs and grange meetings of the state showing the state elective officers and both houses of the general assembly in session, together with other scenes of constructional interest.

An interesting list of motion picture films valuable for education has been prepared by the National Board of Review. One can take little journeys to every part of the world, or can dip into science, nature, mechanics, social or government activities by using a slight amount of energy in renting the pictures from the distributing organizations. The catalogue is unique and blazes the way into a region which promises to be opened up for intensive cultivation in the near future.

The Hudson Guild of New York has been entertaining the youngsters on summer nights for several years in Chelsea Park. They have gathered 3,000 two times a week. Mr. Harap, the director, says they find the boys and girls like best one or two comedies nightly, with a short western or outdoors picture and a snappy news reel. They don't care for long dramas nor do they want education unless it is full of strange places, people and animals actually doing something every minute. The milder forms of serial are good if the summer shows can continue long enough to use up the entire series of two-reel episodes.

The New York Public Library is trying an interesting experiment in working out an arrangement between the libraries and the neighborhood motion picture theaters. The plan involves selecting dramas drawn from standard literature and referring the audiences to the libraries and the readers to the pictures.

In a letter to the editorial department Rev. D. Wilson Hillinger, pastor of the Bethany Presbyterian church, Trenton, N. J., writes: "The leading query I get from clergymen who know I have a machine is in reference to getting proper films and the approximate cost. These things are being made more and more clear in your magazine and I think will be appreciated."



Ford Educational Weekly

—moves the World into the Schoolhouse

Then the ***moving world*** easily and quickly moves into the pupils' brains; and then the ***pupils' brains—move!***

Only a few school pupils can "go to Europe," but Europe and the world, through motion pictures, can come to them all. And when the world comes, it's not a picture—it's the ***throbbing world***—it's the ***thing itself.***

Experience incontrovertably proves a pupil acquires facts through the motion picture, by leaps and bounds. He is ***eager*** to learn. Let the teacher who doubts—try it.

The ***Ford Motor Company*** produces Ford Educational Weekly Films—one each week covering history, industry, science and art. Suggestions as to subjects are invited from Principals and Teachers. The films are distributed by the ***Goldwyn Distributing Corporation*** from 22 leading cities. This reduces expressage to the minimum. And the rental of the films is incredibly low.

Did you notice

when you glanced at the "world" in the above illustration ***what was just south*** of North America? We switched Africa there just to show how a ***stationary*** continent can "get by" a smart teacher. Had Africa been ***in motion*** you would have detected the error at once.

Show the above illustration to each of your pupils, one at a time. Give them 10 seconds by the watch, and then (holding the illustration behind your back) ask:—"What was wrong with the picture of the world I just showed you?"

Please ***read—sign—fill out*** and ***mail*** the coupon below and so learn more of what the Ford Educational Weekly Motion Pictures will do for you and your pupils. And don't forget to answer the two questions about "Africa."

If your school has no projector, or a poor one, we'll assist you to get in touch with the best projector made.

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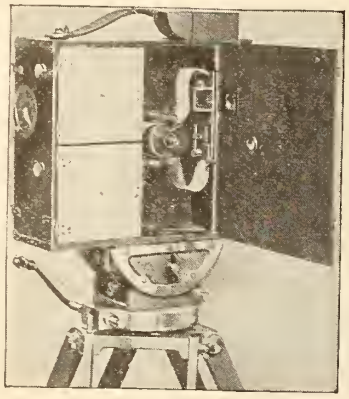

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Old Cameras taken in trade. Send description for Appraisal

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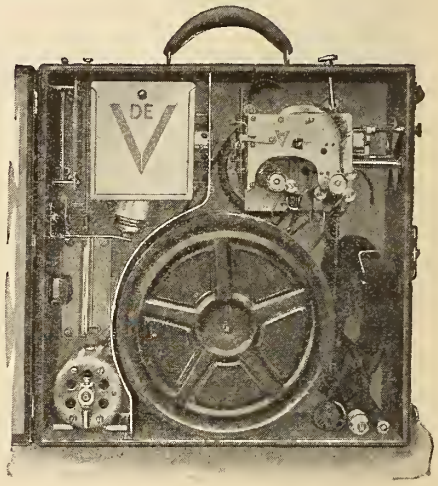
is designed for real portability, efficiency and service. It projects any size picture up to twelve feet at any distance up to eighty feet. Always ready for action and can be used from any ordinary light socket. It is as large as an ordinary suit case. Bass will furnish you with one without delay plus a cash saving. Send your order or write for information at once.



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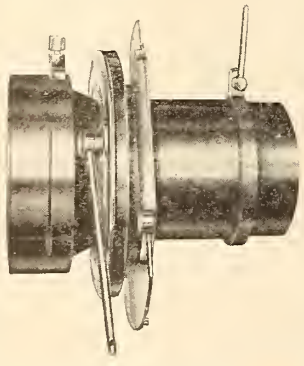

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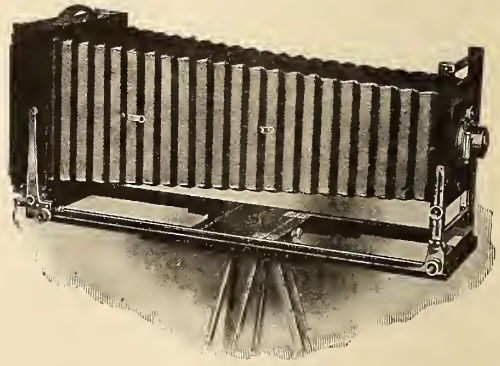

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Trade Announcements

Offerings of the Motion Picture Producers, Exchanges, Projector, Stereopticon and Equipment Makers, Lantern Slide Manufacturers and Supply Houses.

Vol II DECEMBER, 1919 No. 12

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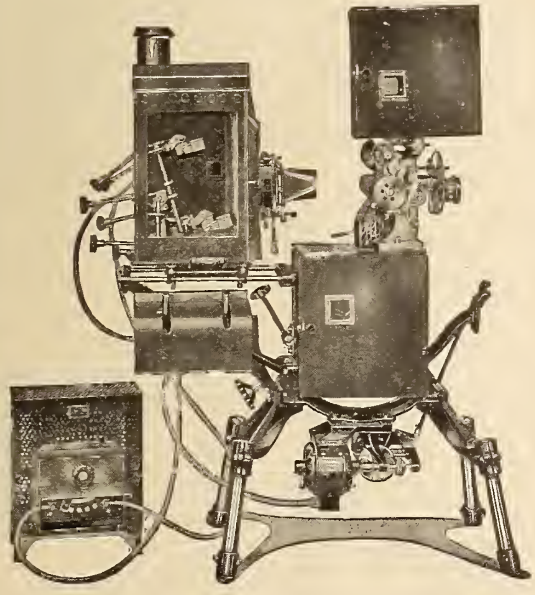

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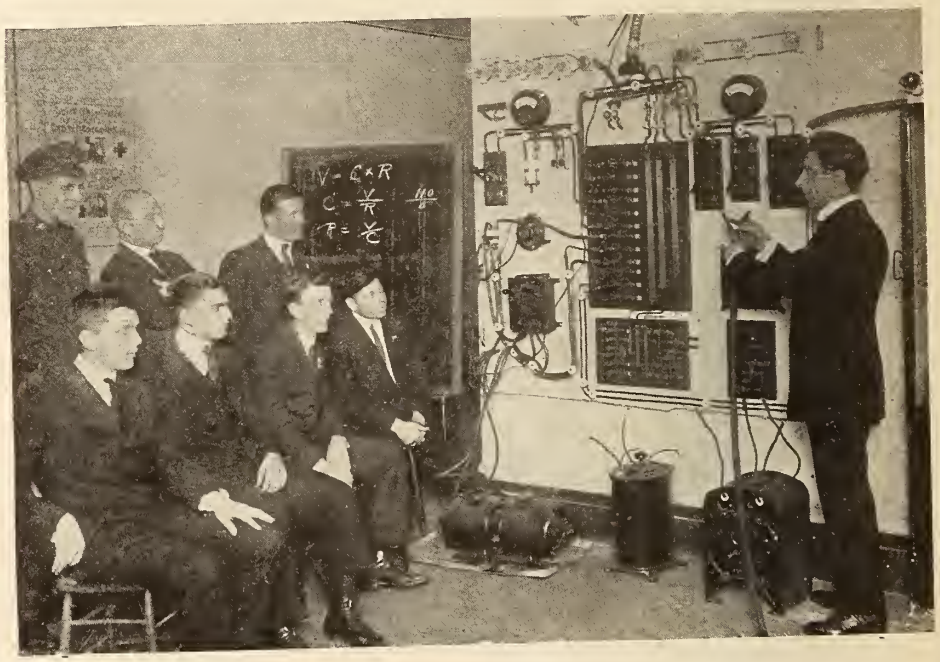
For Users of the Moving Picture Projector

By Jonas Howard

Aside from the hand books and instruction books issued by most of the manufacturers of present-day projection machines, the buyer and user has found scant help in the way of authoritative text calculated to post him and guide him in the work of projection. The few works on this subject available are, in the main, highly technical and often "over the head" of the professional operator himself. It is one thing to make a deep study of modern projection; it is quite another to learn how to get good pictures and to efficiently operate the average projector with a full knowledge of what you are doing.



Mr. Joseph R. Cameron, author of "An Elementary Text-Book on Motion Picture Projection," directing a class of disabled soldiers.

Mr. James R. Cameron, at the present time instructor of projection at the Red Cross Institute for Crippled and Disabled Men, and a projection expert of wide reputation, places such a book at the disposal of those who wish to properly use their picture machines with some knowledge as to what they are doing and the best way to do it. The book is published by the Theater Supply Company, 125 West 45th street, New York City; is profusely and interestingly illustrated; its compilation is the result of a wide knowledge of matters electrical, illumination and engineering on the part of the author who, himself, believes in visualization, judging from the care with which he has illustrated each point in his work. Those who are using moving pictures in schools, churches and centers will, above all, appreciate what Mr. Cameron has done for them. Shorn of all technicalities, yet complete and comprehensive, Mr. Cameron's "Elementary Text Book of Motion Picture Projection" fills a long-felt want in that it is written with the amateur in mind as well as the professional.

Parts of projectors of the standard type and their operation are explained in a manner easily understood by the novice. There is a chapter on projection lenses, on shutters and their functions, on focusing, on wiring, on film, and a series of commonly asked questions, together with expert replies, are tabulated in the back of the book.

An introduction, signed by Mr. Harry Birnbaum of the Red Cross Institute, outlines the methods of teaching projection to disabled soldiers, the contents of Mr. Cameron's book being largely a result of his application to practical projection information to these classes, in which he has been very successful.

No institution operating a projector can afford to be without a copy of this very valuable book.

Mr. Cameron's story is quite interesting. He got his start in the entertainment business in 1903, with road shows in England, Ireland and Scotland and later owned and operated a circuit of four theaters in the north of England.

He then sold out and traveled through Africa and Australia with production. Returning to England in 1908, he became associated with the "talking movies" in conjunction with the Peerless Bioscope Company of London; later joined the Gaumont forces in Paris and then came to the United States in 1910 in connection with the Kinemacolor process of projection. Mr. Cameron has worked with the Fox Film Corporation and with the "Shooting the Movies" Corporation, a company formed to perfect a projector to be used on shooting ranges.

When the United States entered the war, Mr. Cameron was placed in charge of reconstruction work in Red Cross Institute. He also had charge of the school of projection of the Community Motion Picture Bureau, where the Y. M. C. A. secretaries going overseas were given an elementary course in projection. Mr. Cameron is now president of the Theater Supply Company, 125 West 45th street, New York City.

In a booklet supplemental to their regular lists the Bass Camera Company, Chicago, publish a list of guaranteed apparatus, new and used, that includes cameras, projectors and various other equipment and accessories, as well as a service that should be of value to both professional and amateur users. Mr. Charles Bass, president of the company, has been closely identified with the improvement of the motion picture camera for the last eight years.

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Famous Players-Lasky Tell Their Own Story

Famous Players-Lasky have told the story of "The Famous Players-Lasky Corporation and Paramount-Artcraft Motion Pictures" in a well-printed and illustrated book of 78 pages. It is interesting to every user of motion pictures not only because it tells of the birth and rapid growth of one of the most prominent producing and distributing factors in the industry, but for the reason that the reader gets from it an idea of the magnitude and importance of the industry itself as it exists today. Few people realize the bigness of the organization required to place before them on the screen an hour's entertainment. This book gives a glimpse of it and at its end lists on several pages the Paramount-Artcraft pictures, with the stars who have appeared in the productions.

CARTOONIST WANTED

Well-established producer of animated advertising and industrial pictures is looking for a trained and capable artist to handle cartoons and other art work. Man with ideas and pep wanted. Good proposition to the right party. Send full particulars regarding experience, etc.

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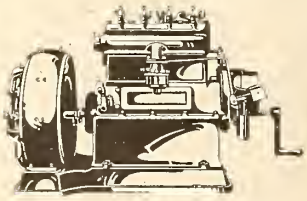

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We are equipped to make any kind of a slide; we do work for Columbia University, Metropolitan Museum of Art, N. Y. City, etc., etc., etc.

Give us a trial on your next Order.

Riley Optical Instrument Company

(Incorporated)

(Successors to Riley Bros., Est. 1883)

111 Fifth Avenue, New York, N. Y.

"New Idea" Found on a Journey to "Slide Land"

By Thomas B. Bedding

(This is the third of a series of articles by Thomas Bedding, president of the Professional Photographers' Association. His treatment of the subject is with full knowledge of its many interesting angles.)

Nat Cherin.

Slide-Land, as we have seen, is a successful, composite unit of many departments. It is as if a great many wheels were revolving in perfect harmony, pushing efficiently onward in perfect unison. In each department specialists concentrate on their particular line of endeavor and consequently we find new ideas being constantly introduced, thus keeping this organization well to the front in lantern slide progress. When the old style illustrated song slides passed away, through conditions over which the slide industry had no control, most people predicted that song slides would never come back. Realizing, however, the value of the illustrated song to any program, Mr. Nat Cherin (who aside from being treasurer of the Standard Slide Corporation, is the executive head and managing director of the song slide department) originated and created the New Idea Illustrated Song Slide.

This New Idea differs from the old style slides, first, in that the slide is either

One of the "New Idea" slides.

illustrated by popular movie stars or artistically hand sketched, thus striking a popular chord in the hearts of movie patrons; second, from two to three lines of the song which the scene illustrates appear on the slide, thus enabling the audience to read or sing the words which, with the old style slides, were often unintelligibly rendered! third, the use of the indestructible mica slide which permits using the chorus as often as may be desired without danger of breaking the slide; fourth, the elimination of the second verse, thus consuming less time for the rendition of the number—an important item with every theater manager.

That the New Idea Song Slide is a success is evidenced by the fact that prominent music publishers in this country have availed themselves of this screen attraction, but more important is the fact that motion picture theaters have added the New Idea Illustrated Song Slide to their regular program, reporting that their patrons enjoy this attraction as much as any other feature number on the bill.

In this connection, the Standard Art Department is deserving of considerable credit for the artistic effects which they produce on these song slide originals, embellishing the movie star scenes in appropriate designs and combining with them the words of the song in an artistic manner. This department is under the direction of I. Schnapp, assisted by J. K. Dommerque and not only prepares the song slide originals for the camera, but likewise the art work

Another example of the "New Idea."

for the feature film advance slides and Standard national advertising slides.

It must be here mentioned that the mica slide used in the New Idea Song Slides is an original and exclusive product of this corporation, manufactured under the only patent ever granted by this government for a transparent slide other than glass, and as explained above, large numbers of these slides are used for song choruses. But they are also being successfully employed in propaganda announcements such as the present Red Cross drive and during the war were introduced for government needs in the Liberty Loan, Fuel and Food Drives and other campaigns. The development of the mica slide from its crude inception to its perfected stage today is a tribute to the Standard Slide Corporation heads.

In the printing department where these mica slides are produced, thoroughly trained workers devote their best efforts to making these mica slides just a little better than would even seem necessary, while in another section of the print shop, the corporation printing is produced with the usual Standard care and efficiency. This entire department is under the management of Arcadio Valenzuela, one of the heads responsible for the elevation of the mica slide industry to its present high plane.

In Christ church and Sunday school at Glens Falls, N. Y., a lecture was given recently by Mrs. Robert H. Swan on "Children of the Mission Land," with interesting lantern slides accompanying her talk.

THE VERDICT

of our customers is—"satisfied."

They have been buying **SLIDES** from us for years. They demand fair prices, quality workmanship and prompt delivery. We have held their trade by giving them all three—and more.

Give your next slide order to ***"The House of Quality."*** Address

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(Established 1907) 122 North 13th St., Philadelphia, Pa.

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IMPROVE YOUR PROJECTION

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REDUCE YOUR COSTS

with

ARGUS EQUIPMENT

IN the projecting of your pictures, whether subjects for education or entertainment, it is important that the projection apparatus is such as to give the greatest depth of focus, color, realism and charm to the pictures. It is not only important to have proper projection apparatus, but the screen on which the pictures are projected is equally important.

Argus-Mazda Adapter

for Projecting

The Argus-Mazda Adapter can be installed quickly on any projection machine without disturbing the carbon arc equipment. Anyone can make the change easily by following our simple photographic instructions.

This Adapter is particularly suitable for use in schools, churches, Y. M. C. A.'s, industrial plants, etc. It insures best projection at minimum operating cost; eliminates color bands and "ghosts"; eliminates flicker and eye-strain; eliminates carbon fumes and dust; and it is much easier to operate than a carbon arc machine.

Argus Crystal

Bead Screen

This wonderful screen cannot be classed with any other—it is entirely *different* and *better*. The screen absorbs and reflects light from the projection machine in such a way as to make the pictures most real. The Argus Screen eliminates "fade-away"; insures bright, clear pictures when viewed from almost any angle and will make every seat in the house a good seat. The Argus Screen may be washed with warm water without streaking—it is practically indestructible and will last for years.

Write for literature and further details on the above Argus Equipment

The Argus Lamp & Appliance Co.

813-823 Prospect Avenue, Cleveland, Ohio

Some Slides Being Used by Churches and Schools

By H. Percival Riley

(Riley Optical Instrument Company, Inc.)

In a recent letter you ask for information as to the kind of slides mostly used by the churches and schools. Today we find that the churches are using more than ever the religious sets of slides such as the Life of Moses, Joseph, Esther, the Parables of Christ, and also Life of Christ, by such artists as William Hole, Harold Copping, Hoffman, Plockhorst, Doré and many others. Many Sunday schools are using slides during the week for the entertaining of the scholars, besides helping to increase the enrollment in the Sunday school.

The secretary of our company, who is a Sunday school superintendent himself, had this tried in his own school on Saturday afternoons, and the children eagerly look forward to comic and educational slides. The second week of using slides doubled the attendance on the Saturday afternoon. Each child is asked to bring one cent which goes to the missionary fund. If this can be done in a city like New York, there is no reason why it should not be used in the smaller towns of our country.

There is a growing demand for educational sets both for church and school, and to meet this emergency we are planning to get out a series of sets entitled "America, the Land We Love." The series will cover such sub-topics as the building of our nation, colonization, independence, pioneering, freedom from slavery, farming, industry, great men, etc. We are also planning to publish small sets of Travelettes containing about 25 slides on different countries, so that this added stock, along with what we have at present, should give plenty for all to select from.

We are booking quite a number of contracts for slide rentals to churches; in this way they save considerable over the regular price when renting slides singly. Three sets that have proved very popular are "Jerusalem, the Tragedy of the Holy City" and "Entry of Allenby," "The Red Cross and Its Work" and "The History of the Submarine."

One of the latest things that we have discovered is what we call Flexo glass. On this material announcements and hymns can be typewritten and shown in a very neat way on the screen. The material is not gelatine such as has been used in the past; it absolutely will not buckle in the lantern. We have taken quantities of this and placed it in water, and then taken it out and dried it again. At the recent convention of the American Gas Association at the Commodore hotel in this city, we used it for paging gentlemen who were attending the sessions, in order not to disturb the speakers. We are also selling a good many of our Ryco pencils, which can be used for writing on either glass or Flexo glass, and are useful where a typewriter is not availbale.

Men Of Force And Character Can Cash In On unique opportunity. Experience in selling syndicated ad-service—newspaper, direct-by-mail, billboard, street-car—essential. Largest manufacturer offers exclusive territory to those who qualify. Our distributors make five to fifteen thousand per year. Address Merchants Service Dept., 1349½ Diversey Pkwy., Chicago.

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Mazda Projection Easily Adapted to Your Movie Machine

We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

RUTLEDGE & CO.

35 So. Dearborn St., CHICAGO, ILL.

New Service Established to Review Films for Churches

A national bureau for the selection of pictures for churches, colleges, schools and community centers was organized recently in New York under the title of Committee of Research, Review and Recommendation, affiliated with the American Educational Motion Picture Association. The latter body was formed for the purpose of helping educators and clergymen in the proper selection of pictures for exhibition. It has prominent educators as its officers and advisers.

The new reviewing committee will pass on pictures and compile a list which will be circulated widely and from which any clergyman or educator can pick his subjects. It has one representative on it from the association and one from each of the following organizations:

Interchurch World Movement, Federal Council of Churches, National Child Welfare Association, National Education Association, Young Men's Christian Association, Young Women's Christian Association, National Catholic War Council, National Society for the Study and Education of Exceptional Children, Reptile Study Society, Girl Scouts, Inc., National Juvenile Motion Picture League, National Association of Audubon Societies, Camp Directors' Association of America, American Educational Motion Picture Association and others.

All of these bodies are affiliated with the American Educational Association in the move. There is no fee for reviewing pictures of any kind. It is planned to use pictures that are not only now being produced, but those that have been shown in theaters. There will be no competition in any way with the picture exhibitor.

To get in close touch with the big producing organizaztion, A. D. V. Story, executive secretary, has formed a commercial department of the American Educational M. P. Association. It will be called the Non-Theatrical M. P. Board of Trade.

The organization of this body has not been completed, but to date it has on its committee David K. Niles, head of the non-theatrical department of Famous Players; F. DeHart, Nicholas Power Machine Company; M. Franke, Precision Machine Company; Wellstood White, Graphoscope Company; Bernard DeVry, DeVry Projector Company, and Henry Bollman, International Church Film Corporation.

Undersea Flora and Fauna Filmed for School Use

By Jonas Howard

Submarine motion pictures of undersea flora and fauna are to be brought to the school moving picture screen by the use of the Williamson Submarine Tube and Patented Inventions, according to Mr. J. E. Williamson, who recently returned from the West Indies where he purchased an island for a base from which to further his studies in marine life. While the Williamson devices have heretofore been chiefly of value in reproducing submarine scenes for dramatic purposes, the great possibilities created by these remarkable inventions are now to be utilized in the production of educational reels, suitable for projection in the class room.

"The study of oceanography," said Mr. Williamson, "is getting more in favor every year. In fact several important colleges are contemplating the establishment of chairs of oceanography. Life under the sea is intimately connected with the development of life above and many revelations have been made in recent years under the ocean which are of value to the scientific world in general.

"We have already photographed some excellent views of submarine foliage and fish of many kinds. These pictures have been incidental parts of dramatic productions and have already had projection in the leading theaters, though there was no effort made in their showing to explain in detail the subjects by means of technical titles. That is a work that will require much thought and preparation.

"We have been approached by many scientific men concerning the possibilities of utilizing the Williamson devices for strictly educational purposes and have found much enthusiasm among these men who have learned to be conservative. That a pictorial course in oceanography will be a practical addition to the curriculum of the average high school cannot be doubted. When we first projected our original undersea film containing our foliage and fish subjects before an audience at the Smithsonian Institution, Washington, scores of scientific men and others requested permission to be present. As it was, the room was stuffed to suffocation with senators, public officials and men of learning. The undersea films were pronounced perfect specimens and their possibilities were lauded by all.

"Since then we have improved our tube and apparatus and it is even more efficient now than before. We have descended to a depth of 60 feet under water and carried on our work and we can now project light and photograph within a radius of 150 feet under water, while one original experimenter of note declared, after many tests, that it is impossible to photograph through more than three feet of water. With the Williamson apparatus there is practically no depth to which we may not descent in time to come, and we are prepared to adapt our tube and apparatus to greater water pressure when we go to greater depths.

"The wonderful work accomplished in oceanography by the Prince of Monaco is of great interest, but where his devices merely bring specimens to the surface for examination, our tube permits us to study creatures in their natural surroundings. The value of this can be scarcely estimated.

"The element of motion certainly adds to the value of any pictorial representation of water creatures and only the moving pictures can make this possible. They are superior in this respect to actual eyesight since a film may be repeated as many times as desired for the purpose of close study, a thing not natural when the actual specimen is confined to a glass tank.

"Films dealing with oceanography will require careful preparation and much planning before they are actually made. They will be produced best under the supervision of experts and authorities. We cannot hope to film everything under the sea, so we want to get those specimens which are of the most value to the naturalist. We are experts in the line of submarine photography and do not claim to be naturalists though we are amateurs. We will co-operate with the proper experts when the time comes to make these school reels most effective.

"The market for such a library should be immense since much of the material can be presented in popular form in theaters. Our first undersea pictures were shown for twenty-one weeks at a leading London theater at a high price, because of the attractiveness of the subject of marine life."

George J. Zehrung, director of the Motion Picture Bureau of the International Committee of the Young Men's Christian Association, has been elected a vice-president of the American Educational Motion Picture Association. H. H. Casselman of the Graphic Department of the Interchurch World Movement and G. Clyde Fisher, Associate Curator of the Department of Public Education, American Museum of National History, have been elected members of the Advisory Committee of the association.

Paramount Uses New Device in Animated Drawings

A new device in the production of animated drawings for the screen by W. O. Hurst, of the Famous Players-Lasky Corporation, has been employed in forthcoming numbers of the Paramount Magazine, the new weekly one-reel subject being produced by the corporation's educational department. By this device it is said to be possible to show animated drawings simultaneously with photographic subjects, so that when actual photography will lend greater clarity and atmosphere to an animated drawing it will be used with the drawings.

Mr. Hurst, it is said, hit upon the device during the production of "Forty Minutes to France," one of the subjects in the second release of the Paramount Magazine, which treats of the route, construction and operation of the long-discussed tunnel between Dover, England, under the English Channel, to Calais, France. One of the scenes in the picture shows an animated drawing of a tunnel train passing the French landscape after it has emerged from the tunnel. In ordinary animated subjects the landscape would be drawn by the artist; but in this subject the artist-drawn train passes against a background of real French scenery.

The Victor Animatograph Company of Davenport, Iowa, has recently issued their catalogue of Viopticon lantern slides, which includes both the Standard and Viopticon size. The subjects range widely and include religious, scientific, industrial, educational, art, literary and many others, and most of them are accompanied by lectures.

PRIZMA

A new method of practical, color motion photography that re-creates Nature on the screen in all her splendid colors.

Entertaining, instructive, and altogether delightful!

Now showing in leading theatres.

ASK THE MANAGER OF YOUR FAVORITE THEATRE

Distributed by all WORLD FILM BRANCHES

Religious Slides

Biblical subjects in properly and carefully arranged sets. Beautifully and artistically hand-colored. Catalogue No. 1 is worth having even if you are not in the market just now. Every minister, Sunday school teacher and religious lecturer should have this book. Write for it. IT'S FREE.

Educational Slides

Complete courses in slide lectures. Especially prepared for schools and educational work. Teachers, lecturers and school boards will be interested in our slide library of these slides. Ask for Catalog No. 2. Subjects:

Astronomy	Agriculture
Geology	Chemistry
Geography	Chemical Technology
General	Metallurgy
Engineering	History

Standard Gold Typewriter Slides

Blank slides for making screen announcements neatly and quickly. Write them on any typewriter—ready as fast as you can type. Handy for lecturers, teachers and all users of the screen. $3.50 per 100. Send 10c for trial samples.

Standard Slide Corporation

Largest Lantern Slide Establishment in the World

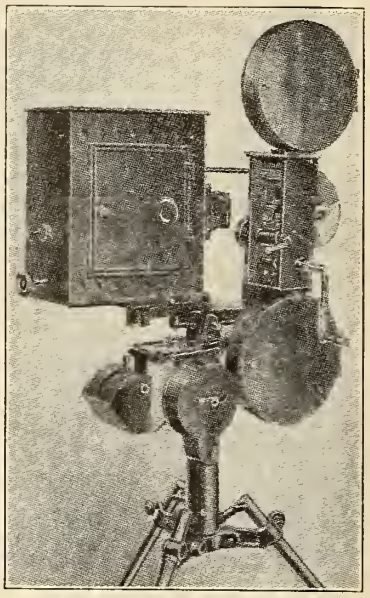
211 West 48th St., NEW YORK

"Master Junior" Projector Placed on Market by New York Company

The "Master Junior" projector, manufactured by the Master Machine Tool Company, 2639 Park avenue, New York City, makes its bow to the educational field.

The makers say of this machine:

"Only the best materials are utilized in the Master Junior. Accuracy and precision are laws with our workmen and every part must pass the scrutiny of practiced testers before it is made part of the machine. Bronze bushings in the important bearings, gears of high grade steel cut to micrometer gauge, the examples of precaution; and parts that bear the brunt of wear are fortified by hardened surfaces. Substantial castings are used in the building of the head. Divided into two compartments, this design does away with overhung bearings and maintains all gears between liberal bearings in each wall casting. The driving mechanism is lubricated freely and the whole construction gives firmness, perfect alignment and long life.



"As in a time-piece so in a projecting machine, the 'movement' is vital to the quality of action. The Geneva type star wheel which gives certain types of professional projection machines their superior action over others, is in use in the Master Junior. Double rollers maintain the position of the film in perfect concord with the intermittent and feed sprockets. Polished guides throughout the route of the film prevent scratching or friction and the entire mechanism is readily and effectively at command for any adjustment.

"By means of a new and simplified device the film is brought always into the desired position. This method, which is patented, is one of the reasons why the Master Junior is so simple in construction and operation. Two hardened steel sprockets tested thoroughly for strength and invulnerable qualities, act as vigilant sentinels to assure proper winding. These sprockets are treated by special processes in order that they may endure, and this treatment is an absolute safeguard to the film itself as it winds and unwinds. An automatic pick-up, as part of the lower film magazine equipment, furnishes a balanced tension on the film as it turns. Shutter is proportioned with scientific correctness so as to give brilliancy of display without the flicker troubles heretofore so common, particularly in unprofessional exhibitions. The revolutions of the shutter are in perfect unison with the movement of the film as it proceeds. When in action the film is completely protected by metal, thus guaranteeing both machine and film immunity from the peril of fire. Our precautions in this respect have been commended and endorsed by the Underwriters' Laboratories, whose work is related to that of the National Board of Fire Underwriters; and the judgment of this organization is accepted by the various state boards of underwriters of our country. Thus all operators and exhibitors are spared the difficulties that sometimes arise from the surveillance of public inspectors.

"Not bulky or extra sized, but large enough to be convenient to handle properly, the Master Junior lamp house is sturdily made with all the equipment necessary for correct focusing. Apertures, set with gauze, permit abundant circulation of air and a door on each side gives full play to the hand if the operator desires to handle any part of the lamp house. The lenses though firmly fixed may be quickly removed for cleaning. The movable projecting base, to which the machine is attached, can be fastened or unfastened at will, so that rapid change may be made from motion picture display to stereopticon display, and reversely. This is true of the incandescent and arc lamp house, either of which can be substituted for the other. Doors of cast aluminum seal the upper and lower film magazines. They are held in a close grip to the head, but may be easily taken down if desired. This is a feature appreciated by the operator. For pictures not larger than 6 ft. by 8 ft. which are projected not further than 65 or 70 ft., the incandescent lamp gives a splendid picture."

VENARD USES A UNIVERSAL MOTION PICTURE CAMERA

IN ALL FIELDS and phases of motion picture photography, the Universal Camera has proven its worth and utility—particularly in that most important field, the making of industrial film. Industrial film must be made under varying conditions and many difficulties.

The Venard Photographic Company makes a specialty of this type of work. Its operators use an aeroplane to fly to location and take bird's eye views of industrial plants which they are filming. They use Universal Cameras exclusively so they are sure of getting perfect film any time and all the time.

If you are considering the purchase of a motion picture camera, by all means get full information and catalog of the Universal before making any purchase. We will be glad to send them to you upon request.

BURKE & JAMES, Incorporated
Cine Department
250 East Ontario Street, Chicago, Illinois
225 Fifth Avenue, New York

C. L. VENARD PRES'T. EDWARD J. SMITH, VICE PRES'T. L. D. WELLS, TREAS. R. M. STRAIN, ASST. TREAS. CLARENCE MEYL, SEC'Y

The Venard Photographic Co.
Inc.
Industrial Moving Pictures
Commercial Photographs

Phone Main 3003

Orpheum Theatre Bldg.
Peoria, Ill.

Oct. 23, 1919.

Burke & James, Inc..
Chicago, Ill.

Gentlemen:

While you have not asked for this letter, I feel that it is really due you owing to the wonderful performance that hes been shown by our Universal Cameras. I can not speak too highly of this camera for general purposes. We have used it for field work of all kinds and have never had any trouble whatsoever with the mechanism of the machines.

One of our machines has been used considerably for over two years without having been overhauled or had any repairs whatever. It has had the hardest kind of use. Our work is almost exclusively confined to the tractor, truck and farm implement industry. This work takes us into some of the very hardest places to work but we always come out with a perfect film when we use the Universal.

Personally, I have used this machine in the making of considerable air-plane film and find that its sturdy construction and dependability is especially well adapted to this sort of work.

We have, in fact had such good success with our air-plane photography that we are now putting in our own plane for this class of work and can assure you that there will be no other but Universal Cameras used.

You have my permission to publish this letter if you see fit and to refer any prospective buyers to me. Thanking you and wishing you every success, I am

Most truly yours,
C. L. Venard Pres.

C. L. Venard
MC

THE VENARD PHOTOGRAPHIC CO.,

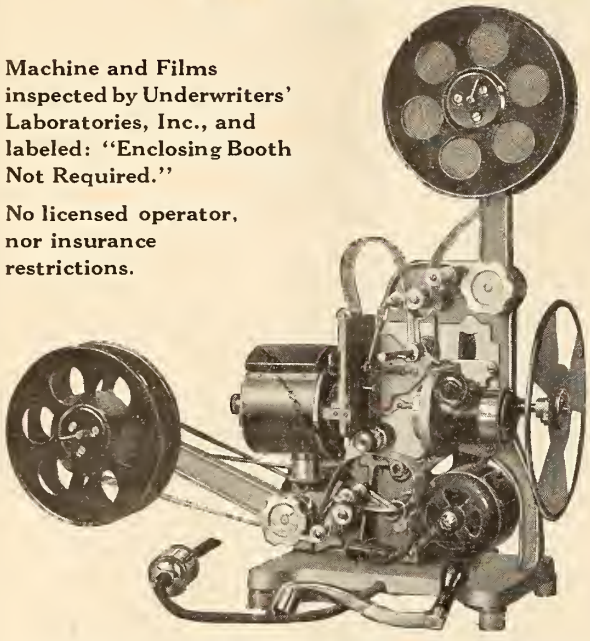
What the Plymouth Congregational Church

(Rev. Newell Dwight Hillis)

Thinks of the New Premier Pathescope Flickerless, "Safety Standard" Motion Picture Projector

Machine and Films inspected by Underwriters' Laboratories, Inc., and labeled: "Enclosing Booth Not Required."

No licensed operator, nor insurance restrictions.



Plymouth Bible School
ORANGE STREET

Brooklyn, N. Y., Sept 25th 1919.

The Pathescope Co.,
Of America, Inc.
35 West 42nd St., Manhattan.

Gentlemen;

It is now 3 months since we installed your Pathescope Moving Picture machine in our Sunday School and the results have been most gratifying.

We have been successful in keeping our School open all Summer with a good attendance and now in addition to our regular Sunday session we are using the machine to give a "Show" in the middle of the week, inviting the children of the Community to join us and teaching religion and patriotism through the medium of the ear and eye.

These meetings are highly successful, thanks to your machine and we hope before long all the Sunday Schools of the Country will have a Pathescope as part of their regular equipment.

We heartily recommend your machine to all interested in Educational and Religious work.

Plymouth Sunday School,
A. E. McMulkin Sup't.

THE NEW PREMIER PATHÉSCOPE
Greater illumination guaranteed than obtainable with any other Portable Projector and surpassed only by the arc.

THE PATHÉSCOPE CO. OF AMERICA, Inc.
Suite 1806, Aeolian Hall NEW YORK
Agencies and Service Stations in Principal Cities.

Portable Projectoscope Has Many Improvements

The American Projectoscope, a portable moving picture projector, taking standard width film in thousand-foot units, has won many friends among teachers and church heads as well as in industrial fields. This machine is of the suitcase type.

The Projectoscope may be operated from any electric light socket by the most inexperienced and it projects with unusual brilliance. Just set it down—turn on the current—and watch the picture. All as compact and light as a suitcase; no projecting knobs, cranks or lenses to bother or get knocked off, and everything goes into the one case.

The Projectoscope operates on either alternating or direct current from any electric light socket.

Pictures may be run either way, at will. Simply reverse the motor and repeat any portion desired. This feature is especially valuable to a salesman, or in a lecture room, as it permits returning to any point of especial interest, to explain in more detail, without the necessity of rewinding the whole film over again. The machine may be stopped for a few moments at any picture for a detailed study. This combines the moving picture and stereopticon feature in one machine. The lamp construction gives a cool but strong light. The whole machine is fireproof and foolproof, according to the makers.

The arrangement of the working parts which permits of running the picture backward makes a rewind apparatus unnecessary.

For full information concerning this projector, address the Art Film Studios, 1228 Ontario St., Cleveland, O.

De Vry Exhibit at the Annual Safety Congress

One of the exhibits at the Eighth Annual Safety Congress of the National Safety Council that attracted considerable attention was that of the DeVry Corporation of Chicago. The DeVry portable projector, demonstrated at this exhibition, is already being used for safety-first propaganda work to a considerable extent. An interesting feature of this exhibit was that the picture—a safety-first subject—was projected in a brightly illuminated room. This is an unusually severe test to impose on a projector, as the illumination in the projector must combat and overcome that of the room. The DeVry acquits itself well, provision having been made in the designing of its optical unit to obtain a twelve-foot picture in a darkened room.

In safety-first work, the projector is taken right into the shop, generally during the noon hour. It is connected to the most convenient incandescent fixture, and while the employees are watching the picture—many eating their lunches at the same time—the advantages of safety-first measures are indelibly impressed upon them.

"Sermonettes" to Be Given in Motion Picture Film

A new idea for pictures conceived by H. A. Spanuth, president of the Commonwealth Pictures Corporation, Chicago, is to be known as "Spanuth's Sermonettes." It is not the intention to "preach" in these sermonettes, Mr. Spanuth states. They are to offer spiritual inspiration from the point of view of a broad understanding and an appreciative sympathy. While the Bible is referred to, their resources are the whole field of human thought and aspiration. The theme of the first "Sermonette" will be the Christmas story—the birth of Jesus the Christ child. These novelty films will run about 600 feet, and be ready for release by December 1, and after that date one Sermonette will be released each week. "We are endeavoring to make these films as beautiful as the message they carry," Mr. Spanuth said. "The photography will be unexcelled, and the production of the best. They are entirely non-sectarian, cannot offend any religion or creed, and will help solve the Sunday screen problem."

Classified Advertising

A market place for the sale and exchange of equipment. Remittances must accompany all orders for notices in this column. The publishers expect that all statements herein will bear investigation. Rates: Per word, 5 cents. Minimum, thirty words. Discounts: Two insertions, 2%; 3 insertions, 5%; 6 insertions, 10%; 12 insertions, 20%. Remittance to cover must accompany order.

MISCELLANEOUS

AT LIBERTY—Former metropolitan newspaper comic artist and vaudeville cartoonist with several years' animating experience. Past two years on educational cartoons. Wishes to join animated advertising concern or comic service. Good showman, full of ideas and pep. Best references. B-19, MOVING PICTURE AGE, 418 S. Market St., Chicago, Illinois. 1t

A BARGAIN—De Vry Portable Moving Picture Machine. Demonstration model will sell for $135.00, complete and perfect in every respect. Address B-20, MOVING PICTURE AGE, 418 South Market St., Chicago, Ill.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FOR SALE—Four 5½ ampere rheostats for use with ⅜-inch carbons; just the thing for your stereopticon. Regular price $7 each. Will sell for $4.50 each. Address B-3, REEL AND SLIDE Magazine.

FOR SALE—Small motor, good for drying drum. Address A-21, REEL AND SLIDE.

STEREOPTICONS, SLIDES, ETC.

SLIDES—Excellent sets of lecture slides on foreign lands for sale cheap. Address A-11, REEL AND SLIDE.

STEREOPTICONS BOUGHT, SOLD AND EXCHANGED—R. Hollingsworth, Overton, Neb.

SLIDES RENT FREE—125 SETS, UNIQUE, UNUSUAL. R. Hollingsworth, Overton, Neb.

PROJECTORS

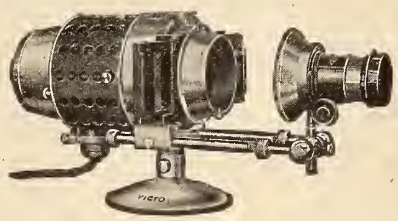
FOR SALE—National Portable Projector. Takes standard films. Just the thing for school or church use. Original price $60. Will sell for $35. Address B-13, REEL AND SLIDE Magazine.

FOR SALE—Powers 6-A standard projector, in good condition, at a low price. Also Powers No. 5, used. Price, $65. Address B-8, REEL AND SLIDE Magazine.

FOR SALE—Used projectors; Powers 6; Powers 6-A; two standard master models, motor driven. Also two Powers No. 5, Edison model B. Reduced prices. Address B-6, REEL AND SLIDE.

MOTION PICTURE MACHINES, STEREOPTICONS, FILMS AND SLIDES BOUGHT, SOLD AND EXCHANGED—Bargain lists free. National Equipment Co., Duluth, Minn.

FOR SALE—Powers 6-A projection machine in first-class condition and complete with motor and lenses. Price $125.00. Address B-2, REEL AND SLIDE Magazine.



The PICTURE SCREEN

HAS POWER OF EXPRESSION GREATER EVEN THAN THE MOST FORCEFUL DELIVERY OF WORDS

IT IS NO LONGER A QUESTION OF WHY USE PICTURES—BUT HOW?

THE VICTOR PORTABLE STEREOPTICON offers the simplest, surest medium for projecting the brilliant, life-size image on the screen.

Powerful Mazda or gas lamps to meet all conditions. Lenses supplied for all distances.

Great lists of slides illustrating hundreds of topics are available thru purchase or rental.

Today—write for trial terms on the "ARISTOCRAT OF STEREOPTICONS." Also ask for slide bulletin.

THE MANUFACTURERS

VICTOR ANIMATOGRAPH COMPANY, Inc.

125 Victor Building DAVENPORT, IOWA

Specializing in Quality Animated Ads—

Unusual Facilities for Producing Short or Long Screen Advertisements, Together with Expert Art Work and Technical Direction, Warrant You Giving This Modern Studio a Trial.

ART WORK: Specialists skilled in animation execute the most difficult action pictures with smoothness and telling effect on the screen.

LABORATORY: Our developing and finishing is done in the most modern plant in the United States, with capacity for several thousand feet of film per day.

ADVERTISING: Leading national advertisers have entrusted important productions to our staff of experts. In every case we have received proof of complete satisfaction.

PHOTOGRAPHIC: A high degree of photographic excellence is maintained by careful supervision of all work turned out by this plant. Our films compare favorably with advertising of the highest class.

Equipped Fully to Produce Educational and Industrial Films of All Kinds.
LET US SHOW YOU

THE ART FILM COMPANY, BOSTON, MASSACHUSETTS

1106 COMMONWEALTH AVENUE

MANUFACTURE of MOTION PICTURE RAWSTOCK

People who are interested in the manufacture of Motion Picture Rawstock, and who have EXPERIENCE, IDEAS and CAPITAL to invest, should communicate with the undersigned.

Definite propositions from responsible people who are prepared to become financially interested in a sound corporation will receive serious consideration.

J. CRIBRAIO
729 SEVETH AVENUE
NEW YORK

The Necessity for Trained Motion Picture Writers

By Frank E. Woods

(*Supervising Director of Paramount Productions*)

The day of the trained author who will write almost exclusively for motion picture presentation will come; is coming, in fact. It should arrive in about two years from now. I say two years because already a few gifted writers are studying the needs of the photoplay and are learning the art of motion picture authorship.

Writing photoplays is emphatically an art apart. It is just as distinct as the art of the stage dramatist is from that of the novelist and short-story author. In fact, the relationship of the novel and the spoken play is closer than is that of the book and the screen drama, for the reason that dialog is as essential in a stage play as plot, and more so than action, whereas action and expression are the outstanding characteristics of the screen play.

A "school" of photoplay writers has not yet been definitely created, and when I say "school" I use the word in the same sense that we speak of a school of dramatists or of artists. Such a school is forming now, and several recognized writers are turning their attention to writing photoplays. One well-known dramatist is now with the Paramount company because, as he puts it himself, "I am content to learn from the ground up, because I find that writing motion picture stories is a vocation distinct from anything else, because it is intensely fascinating and because it is going to be one of the best-paying vocations for the trained and talented writer."

I believe with this man that we have to gradually establish writers who are trained to write for the screen as apart from any other branch of the writers' profession, and that this will take time, but that when that time arrives these trained writers will become as famous as Sir James Barrie, Sir Arthur Pinero, Clyde Fitch, Henry Arthur Jones or the many other writers of stage plays, but not until the school of screen writers has firmly established itself.

Until the screen has bred its own craftsmen in the same way the stage and fiction has done, its writers will never rank with the recognized authors. We have good trained adapters already, but we want more than this; we need men of big mentality—thinkers, men of genius.

We are using copyrighted material, adaptations from books, stage plays and short stories largely because the stories are better than the original material submitted to us. The printed stories have a more definite plot and are more carefully thought out and written, and are therefore more desirable.

The time is coming when the available copyrighted material will be more or less exhausted, and motion picture producers will be dependent on current literature and original stories, and principally the latter. Demand always creates the supply, and that is why several far-seeing men are training themselves now, training for a certain big future, when producers will make the labor worth while to students and recognized writers.

The Collins Studio Company has been formed in Cleveland, Ohio, to produce pictures for the home and for advertising purposes. E. Mandelbaum is president of the company, which is chartered with a capitalization of $115,000.

Million Dollar Film Company to Produce in Porto Rico

The Million Dollar Motion Picture Corporation, Porto Rico Motion Picture Productions, incorporated to engage in the production of moving pictures in the island of Porto Rico, began work on its first production early in November. The first picture is to be an adaptation of a well-known American novel and artists are now being engaged by cable for this production.

Mr. F. Eugene Farnsworth is the managing director of the enterprise. He has been in the island for several weeks completing arrangements for the formation of the corporation. Mr. Farnsworth is a well-known picture director and producer. For many years he has traveled more than three hundred thousand miles taking pictures. He has visited every corner of the globe and he found in Porto Rico more favorable conditions for producing of pictures than anywhere else.

It is planned that the pictures produced by the Porto Rico Motion Picture Productions, Incorporated, shall be distributed throughout the world.

Mr. J. F. Coufal, general manager of the Standard Slide Corporation, says that they are having a large demand for slides of "Community Singing." That is, the words of popular and old-time songs, as well as patriotic and religious hymns. These slides are being extensively used by schools, churches, lodges and at community gatherings.

AD FILM DISTRIBUTION SERVICE

A direct route to millions of picture theater-goers *for National and Local Advertisers*

¶ *NOTE: The film companies listed below have definite arrangements with the moving picture theaters in their respective cities and localities for the daily exhibition of high class advertising films. They can GET YOUR FILM BEFORE THIS TREMENDOUS AUDIENCE, TOO. Any reader of MOVING PICTURE AGE (Reel and Slide Magazine) having films they desire widely exhibited may secure regular showings—at moderate rates—by communicating directly with these agencies. In this way, either certain preferred centers of population may be booked or the country—as a whole—effectively and quickly covered.*

CLEVELAND, OHIO

The Industro-Scientific Film Company

1514 Prospect Avenue

Showings Secured in the Leading Theaters of Cleveland and Vicinity

Producers of Industrial and Animated Advertising and Educational Films

WRITE FOR TERMS ON MOTION PICTURE DISTRIBUTION, AND PLAN

TOLEDO, OHIO

ANIMATED AD SERVICE

206 HURON STREET

Our service insures that your films will be run in Toledo's leading photoplay houses, the combined seating capacity of our service being

120,000 WEEKLY

Write us for terms.

CHICAGO, ILL.

The Camel Film Company

950 EDGECOMB PLACE, CHICAGO

Can secure showing of short length moving pictures in high class theaters in Chicago and Vicinity
Figures and terms supplied on request

Producers of the New Graphic Advertising Films and Industrial Pictures

WASHINGTON, D. C. BALTIMORE, MD.

LOUIS HENRI BELL

Specializing in the distribution of motion pictures for advertisers in Maryland, Virginia and District of Columbia.

Mather Building, Washington, D. C.

DETROIT, MICH.

The Leading Motion Picture Film Distributing Agency in Detroit Is

The Detroit Metropolitan Company

23 ELIZABETH STREET, EAST

Efficient Local Service Assured on Short Length Advertising Films

TERMS ON REQUEST

CENTRAL NEW YORK

The Adcraft Film Service

5 LAFAYETTE BLDG.

UTICA
N. Y.

Offers National Advertisers an Able and Full Value Service in the Exhibiting of Their Industrial and Short Length Advertising Films. Write Today for Rates.

ALLIANCE, OHIO

ANIMATED CARTOON FILM

FOR THE TRADE

We have on hand a complete library of stock negatives in various lengths, applicable to all kinds of business.

Special subjects produced at a nominal cost.

Send us your scenario—we will animate it and furnish you the negative. Unexcelled facilities for printing and developing.

Special department devoted to Advertisements and titles.

Correspondence solicited.

THE FEDERAL FILM COMPANY

Alliance Bank Building **ALLIANCE, OHIO**

We conduct no distribution service

ST. LOUIS, MO.

50 TO 1,000 FOOT FILMS

Can be widely circulated through the Picture Theaters of St. Louis, Southeast and Southwest Missouri, through the well organized service of

The National Film Publicity Corp.

4718-20 DELMAR AVENUE, ST. LOUIS, MO.

Terms on Request

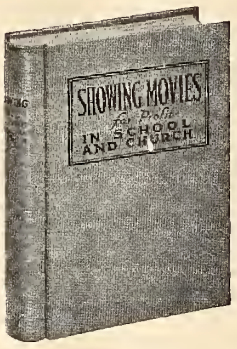
HAVE YOU CONSIDERED

Moving Pictures in Your Church or School?

They instruct and entertain. They draw large audiences. Their earnings should cover their cost and leave a comfortable margin.

This Book Shows the Way

It Tells You



All About the Machines—The different types. What they will do. The story of their development.

How to Operate a Picture Projector—Simply described, in plain language; installing a standard machine; what the portable machines are; how to show pictures with them; what they cost.

Where to Get the Films—Who produces the films; where they can be rented; what they cost; how they are shipped; how the film exchange operates.

Increasing Usefulness of Films—Natural color films; educationals; instructive reels; clean photo-dramas; travelogs; scenic pictures; comedies; Biblical and historical productions; natural science.

How to Get an Audience—Advertising the weekly exhibition; methods that bring crowds; what to charge; how to sell tickets.

The Moving Picture Program—How churches and schools select their programs; what films they show; length of reels; classes of subjects.

Films in Church Work—Swelling attendance and building up a congregation; the Pastor's Lecture Series; the film and the Sermon; church entertainments.

MOVING PICTURE AGE is now read and used by thousands of film-usin, educational institutions in the United States. It is a *service*. It champions clean uplifting productions and refuses to list or advertise any other kind. It is your guarantee against bad screen productions.

For a Limited Time—This Valuable Book and Moving Picture Age

Send in This Coupon TODAY

MOVING PICTURE AGE,
418 S. Market St., Chicago, Ill.

Please send me your book, "Showing Movies for Profit, in School and Church," together with MOVING PICTURE AGE for one year, for which I enclose $1. In Canada, $2.50. (This as per your special offer.)

Name.....

Address.....

City.....State.....

Profession.....

Cortescope Device Visualizes and Illustrates

The Cortescope, a device manufactured by The Cortescope Company, Card Building, Cleveland, Ohio, and now placed on the market by that company, is designed to visualize articles of merchandise for the salesman and is also being used for educational purposes, namely, in the teaching of golf and other games.

Mr. Harry N. Clarke, of The Cortescope Company, explains the purpose of the device as follows:

"By a recent invention binocular vision has been applied to commercial sales and educational work just as it has been to field glasses, telescopes, microscopes, etc. This is the Cortescope. With it and Cortescopic photo views your salesmen, agents or dealers are so equipped as to leave with every prospect that correct impression and vivid memory required to get and hold business.

"If you doubt the importance of this line of reasoning, read any of the good authoritative books on merchandising. You will be impressed with the emphasis given to clear and correct visual impressions. When the 'doctors' all agree there must be truth in the proposition.

"Turn in your chair right now and look out of your window while you count five. Now estimate how many words it would take to tell a friend all you saw in those five seconds. So in business, one look will save hours of correspondence or discussion. 'Seeing is worth a hundred descriptions.'

"The Cortescope came into being from the need of one business which was suffering from the lack of this one look at the right time. It is now being applied to every known industry.

"A Cortescopic outfit carries easily in the hand with less than two pounds weight. It contains, however, with the full sense of size gained from actual vision, everything your salesman could show were he to take the buyer back to your factory, store or warehouse. This accomplished without taking the buyer out of his office and with a minimum expenditure of time and effort on the part of the salesman.

The Cortescope in Use.

"This outfit can include four kinds of views, each planned to be the basis of a sales talk and each complete in itself:

"Your finished product;

"Processes of making that product;

"Installations of your product—your goods in use; and

"A complete trip through your factory.

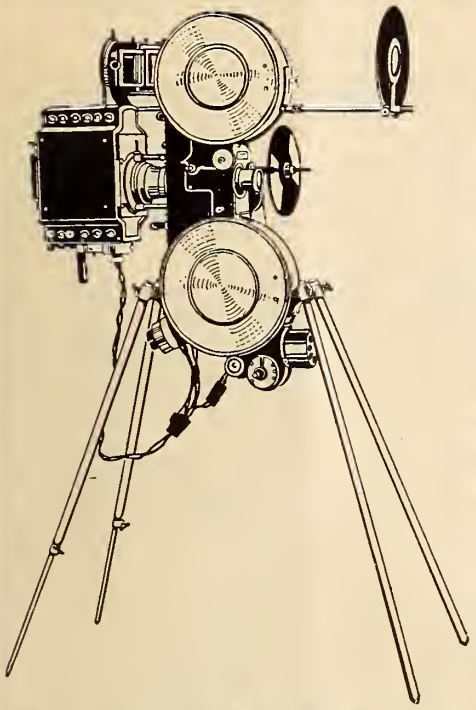
"All four may be used or such combinations as any industry requires to give the mental images most needed and produce the desired impression."

Rev. C. F. Conley, St. Mary's Church, Walton, Ill., has installed a Powers Excelite incandescent equipment for social service work. Power is secured from his own independent generating plant, electrical experts of United Theater Equipment Corporation, Chicago Service Station, having made special installation for this purpose.

The Hubbard Steel Foundry at East Chicago, Indiana, have installed a Powers 6A cameragraph. The steel strike is considered practically over and they will show films relative to Americanization, as well as subjects of entertainment merit.

A Powers 6B cameragraph with a Minuso gold fiber screen has been installed in the St. Mary's Parish at Clinton, Iowa, for the purpose of furthering the Boy Scout movement in that district. The moving picture machine will be used for educational work as well as to raise funds to defray expense of its installation and upkeep.

The Brunswick-Balke-Collender Company, makers of phonographs, tires and billiard tables, are installing a Hallberg motor generating set to furnish the most suitable electrical current for a Powers 6B cameragraph in their Dubuque, Iowa, plant.



The ZENITH

IS ABSOLUTELY SAFE

The exposed film is guarded at the top, bottom, and on the sides by devices which make it impossible for anyone to "make it burn" a hole bigger than a quarter, even if deliberately aiming to do so.

CHRISTMAS

The Children's Hour at Church, at School, at Home, Everywhere

IT goes without saying that today the institutional and community centers are beginning to count more and more in the educational and social life of the people, the biggest object in mind being the wholesome development of our children.

Moving Pictures

—have made it possible to make any institutional programs dead certain of success by bringing forth a motive which grips every youthful heart, as well as that of adults. And at no time is this more true than at the holiday season—which means so much to childhood.

Free From Danger

The Zenith Projectoscope lends itself wholeheartedly to this ideal, because it does the work required of all standard machines, and "you simply can't make it burn."

Have You An Electric Socket

ALL the Zenith Safety Projector asks for is to be connected with the nearest electric light socket, no matter what its voltage. If you will let us know what voltage you use, the proper high efficiency **Mazda Lamp** will be selected for your machine. With it you will be able to throw a perfect, white, flickerless picture of any desired size any distance up to ninety feet.

The Zenith is as easy to operate as it is to install. No experience is required to make it work; there are no dirty or dangerous carbons to adjust; no rheostat to bother with; no danger of shocks or burns; no difficulty when encountering alternating current.

And if you wish to transfer your entertainment from one room to another, or one building to another, all you have to do is to put the Zenith in its carrying case and walk off with it.

Full particulars about this remarkable machine will be sent at once on receipt of a post card mailed to our Duluth office.

CONSOLIDATED PROJECTOR COMPANY

511 TORREY BUILDING

DULUTH *MINNESOTA*

Traveling Expenses Are High

Sell Your Prospects and Reduce Your Expense Through the Use of Properly Designed and Well Printed

BUILT BY BLAKELY

- BROADSIDES
- CATALOGS
- BOOKLETS
- MAILING CARDS
- ADVERTISING LETTERS

The BLAKELY PRINTING COMPANY

Producers of GOOD Printing
Telephone Wabash 912

418-430 South Market Street
CHICAGO

Commercial Feature Films Offered to Dealers

The manufacturers of Gillette Safety Automobile Tires have undertaken to exploit them by means of dealer moving picture firms and a copy of their advance folder has come to the attention of this department. The appeal made to the dealer in behalf of these films is interesting. Reads the folder:

"We have prepared and are offering to our dealers an animated cartoon film 50 feet in length, featuring Gillette Safety Tires and Tubes. This film is entertaining to the public and result getting for our dealers.

"THE MOST EFFECTIVE THEATER ADVERTISING EVER OFFERED

"You know it pays to advertise in the local theater, because the public will read your message of values and service more readily when they are being entertained than when their minds are centered on imaginary troubles. You know the value of a smile in selling goods. This is the part our film plays for you. The humorous and mystifying moving picture will hold the attention of the audience, your prospective buyers, from the instant the film starts until it is finished. Your name and address together with the service station sign is brought out in an attractive manner, thus acquainting the public of your connection with Gillette Safety Tires.

"HOW TO SECURE IT

"Put this film to work—it will help increase your sales. We offer its free use, bearing your name and address, for a period of from two to four weeks. Your only expense is the cost of exhibiting it in the theater. Arrange with your local theater and advise us that you wish to use the film and we will have one completed over your name and address and shipped you promptly.

"DESCRIPTION OF FILM

"The film opens with a polar scene, the polar bear in the foreground swinging his head to and fro. Gradually the sky changes, showing a glow and then an arch, then outshooting rays of the northern lights. After a succession of changes the sky becomes all aglow; then into this glow dissolves the words "Chilled Rubber," just for an instant. Finally the glow changes again and as it slowly fades away, a large Gillette Tire takes its place and as the bear turns to look at it the wording, too, appears. The closing scene displays two Gillette Tires and Tubes and the metal flange sign, together with your name and address.

Chemists See Screen Work Marvels in Science

The semi-annual gathering of the American Chemical Society, in Philadelphia, Pa., enjoyed an instructive screen program, staged by the Bray studios and illustrating Bray methods. Over a thousand prominent chemists, from east of the Mississippi river, all members of the society, viewed unusual pictures of scientific interest.

"Motion pictures can be used to show the invisible process of natural science; physics, chemistry, and astronomy are especially adapted to this means. What the trained mind of the scientist or technical man sees in his mind's eye, can now be thrown on the screen so that the most ignorant and unimaginative can understand clearly and quickly," sair Dr. Rogers, of the Bray Studios, in an address before the society. and then proceeded to prove his statements with pictures taken under the microscope and animated by the Bray Teknagraph method, showing the marvels of snow crystals, and a snow storm as it would appear if our eyes were microscopes, with the snow crystals showing in their marvelous beauty many times enlarged. Another picture showed a possible method of communication between the earth and the planet Mars, followed rapidly by a film demonstrating the methods of increasing production, and stopping factory waste.

Baumer Films, Inc., has entered into a contract with the Novagraph Film Corporation which gives them the use of ultra-rapid motion pictures in their industrial subjects under an exclusive arrangement for educational-industrial channels.

Pupils of the Boys' school at Dakota, Ill., were entertained by Mrs. D. E. Fuller, a teacher, with readings illustrated by forty stereopticon pictures. The 29 characters in these pictures were all represented by Freeport, Ill., people and the school writes that the boys sat "without a word or fuss for two hours that evening."

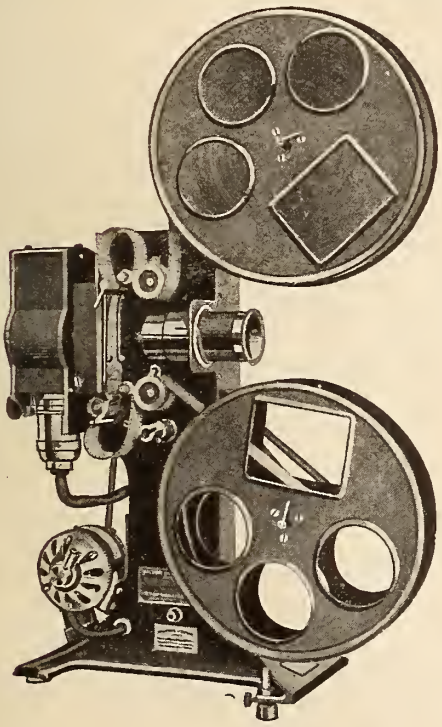
Many millions of people get their principal education from moving pictures. The movies have been a great help to the community in many ways. They did a tremendously useful job in educating the people on the causes of the war. In a few months they showed millions of people what the war was about. Their service in unifying public sentiment was immeasurable.

The Standard That Knocked the "Flam" Out of Film and the Booth Out of Projection Equipment

NO amount of mechanical cleverness in making a projector can take the "flam" out of inflammable film.

Every projector,—no matter how many fire shutters it may have; no matter how small and innocent it may appear,—is a menace to your safety if it employs standard theatre film, without fireproof booth.

Existing fire and insurance laws insist upon the use of fireproof booths whenever and wherever standard theatre film is used.



SAFETY STANDARD FILM, as adopted by the SOCIETY OF MOTION PICTURE ENGINEERS and approved by the board of Fire Underwriters Laboratory meets the requirements of the non-theatrical user. It may be used safely and legally, anywhere, without fireproof booth.

THE VICTOR SAFETY CINEMA is the first professional projector designed especially for the use of Safety Standard Film. It delivers to you a brilliant professional picture any time and any place you have an incandescent socket to connect it to.

The machine insures you perfect screen results—the film insures you perfect safety.

Write us for information regarding equipment and film service.

Victor Animatograph Company

Davenport, Iowa

Eastern Distributors:
UNITED PROJECTOR & FILM CO.
BUFFALO, N. Y.

Canadian Distributors:
PATHESCOPE OF CANADA, Ltd.
TORONTO, ONT.

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0 013 202 941 6

SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the death of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helm, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history, and the basis of our concern is the idea now agitating the minds of millions (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City.

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